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ABSTRACT

This curriculum framework presents a philosophy of arts education, synthesizes current research, and sets learning standards for students from pre-kindergarten through 12th grade in the Commonwealth of Massachusetts. The curriculum framework's core concept is that experience in the creative process is essential for all learners, and that, in the arts, this process involves solving problems with skill and imagination, discovering new questions, ideas, and objects, or interpretations of existing works. According to the framework, learning in, about, and through the arts develops each learner's capacity to make meaning from experience, respond to creativity, and contribute to society. The curriculum framework is divided into the following sections: "Overview of the Arts Framework"; "Guiding Principles"; "Habits of Mind"; and "Arts Content." The Guiding Principles section is subdivided into: (1) "Arts Education for All Students"; (2) "Multiple Intelligences through the Arts"; (3) "Arts Education and Human Development"; (4) "Comprehensive and Sequential Arts Programs"; (5) "Multicultural and Interdisciplinary Connections"; (6) "Assessment in the Arts"; and (7) "Partnerships for Arts Education." The Arts Content section is subdivided into: (1) "Creating and Performing Strand"; (2) "Thinking and Responding Strand"; and (3) "Connecting and Contributing Strand." Contains three appendices, 27 references, and selected resources. (BT)

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The Commonwealth of Massachusetts
Department of Education

ARTS CURRICULUM FRAMEWORK

The Practice of Creating

CURRICULUM FRAMEWORK

H. Raynolds, Jr.

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Following the charge of the Massachusetts Education Reform Act of 1993, the Arts Curriculum Framework Development Committee members have created a document that presents a philosophy of arts education, synthesizes current research, and sets learning standards for students from PreKindergarten through grade twelve. Encompassing the fields of dance, music, theatre, and visual arts, this chapter is written to be used by arts educators and administrators, elementary and secondary teachers of all disciplines, as well as families, artists, and educators in cultural institutions.

The **Core Concept** of the Arts Framework is that experience in the creative process is essential for all learners. In the arts, this process involves solving problems with skill and imagination, discovering new questions, and producing new ideas, objects, or interpretations of existing works. Learning in, about, and through the arts develops each learner's capacity to make meaning from experience, respond to creativity, and contribute to society. Our schools need to be places where the creative dimension of life is honored and taught through the arts. The **Guiding Principles** of this Framework outline ways in which this can become a reality.

School communities using the arts to emphasize the creative process engage students of all abilities and learning styles in a cycle of three closely linked activities that develop **Habits of Mind** crucial to lifelong learning. First, students actively create and perform. Second, students demonstrate their ability to think about and respond to the arts through writing and discussion. Third, students show that they can grasp connections between art and life, and use their creativity and arts training to contribute to their communities. These activities form the **Strands** of this Framework.

In the **Arts Content Section**, the Practice of Creating presents an outline upon which district and school curricula, instruction, and assessments can be based. This section is organized into the three **Strands** on the facing page, each of which is articulated into **Learning Standards**, as well as examples of student learning and projects, entitled ***How It Looks in the Classroom***. The Arts Framework is designed to be used in conjunction with the other six Frameworks and with the introductory Common Chapters. Together these chapters point the way to challenging, coherent, and interdisciplinary learning experiences that will benefit both young people and adults in Massachusetts school communities.

Overview

CORE CONCEPT

Experience in the creative process is essential for all learners. In the arts, this process involves solving problems with skill and imagination, discovering new questions, and producing new ideas, objects, or interpretations of existing works. Learning in, about, and through the arts develops each learner's capacity to make meaning from experience, respond to creativity, and contribute to society.

Guiding Principles of Arts Education

I. The arts are essential to the education of all students.

II. Students exercise and display multiple intelligences through the arts.

III. Understanding of human growth and development shapes effective arts curriculum, instruction, and assessment.

IV. Comprehensive and sequential arts programs that begin in preschool and continue throughout high school provide the foundation for lifelong learning in the arts.

V. Comprehensive and sequential arts programs encourage learners to make multicultural and interdisciplinary connections.

Massachusetts
Department of Education

Arts Curriculum Framework

THE PRACTICE OF CREATING

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Preface

Developing the Massachusetts Arts Curriculum Framework

The *Practice of Creating* is one of seven curriculum frameworks that, along with the Common Chapters, lay the foundation for Massachusetts educational reform of teaching, learning, assessment, and school structure. Like its companion frameworks in English Language Arts, Health, Mathematics, Science and Technology, Social Studies, and World Languages, The Practice of Creating was developed by practitioners working with staff from the Massachusetts Department of Education.

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VI. Authentic assessment in the arts is designed to demonstrate what students know and can do; it provides a model for assessing all complex learning.

VII. Creating and sustaining high quality arts programs requires partnerships among all faculty and between the school and community.

Habits of Mind

- Imaginative Thinking
- Reflective Thinking
- Analytical Thinking
- Heightened Perceptual Awareness
- Organization, Curiosity, and Persistence
- Personal and Social Responsibility
- Respect for Creativity in Others

Arts Content

Strands & Learning Standards

Creating and Performing

1. Students will use the arts to express ideas, emotions, and beliefs.
2. Students will acquire and apply essential skills and literacy unique to each art form.

Thinking and Responding

3. Students will use imaginative and reflective thinking during all phases of creating and performing.
4. Students will use analytical and critical thinking to respond to works of art.

Connecting and Contributing

5. Students will investigate the cultural and historical contexts of the arts.
6. Students will integrate the arts and make connections among the arts and other disciplines.
7. Students will use technology in order to create, perform, and conduct research in the arts.
8. Students will participate in the community's cultural and artistic life.

CORE CONCEPT

THE CREATIVE PROCESS IN THE CLASSROOM

"See this mask?" asks Richard, pointing to a large, almost abstract papier mâché bird head, "That's the best piece of art I've ever made." Sixteen-year old Richard stands at a studio table in his urban high school art class. It is late May, and Richard is reviewing his year's work with his teacher Ms. Leone and his classmates. "What's special about that mask for you?" asks Ms. Leone. "Well, this mask is me, it's a self-portrait." "I don't get it," puzzles Tracy, another student, "how can it be a self-portrait if it doesn't look a thing like you?" "Are all portraits realistic?" asks Ms. Leone. "Richard, Tracy has a good point, though. Can you say a little more about how you developed this mask? "Well, when you assigned us the self-portrait project in the fall, I was scared, because I just didn't think I could draw that well. So I started out by looking in the mirror and drawing my face." Richard pulls out a series of detailed pencil sketches and charcoal self-portraits. "The first ones are awful. I couldn't get the proportions right. Some of the later drawings are better, and people can recognize me in them, but I just wasn't satisfied. I wanted to make a portrait that helped people see my real personality. "Remember when we went to the museum in January and

saw the African masks? Those artists exaggerated shapes so the faces seem to have the spirit of people, animals, and plants together. So I started all over again with a new series of drawings." He takes more sketches from his portfolio and turns to Ms. Leone. "My first idea was to make a portrait like an eagle because those are such powerful birds. Then you showed me raven masks from the Northwest Coast, and my English teacher talked about how the ancient Greeks wore masks in their plays. My grandfather is Creole, from New Orleans and when I was a little kid he took me to Mardi Gras to see the masks and costumes and hear the music. Masks just seem to have a lot of meaning." "I like the way you stayed with this problem and turned it into your own," observes Ms. Leone. "Your mask is strong because it's so simplified. When I look at your preliminary sketches, I can see how you kept eliminating details to get at the heart of what you wanted people to see." "So what's your next step?" asks Tracy. "More masks? "I've been thinking about that. Not more masks, necessarily, but maybe more portraits. I've been thinking about how I might show my grandfather-- he's almost seventy!--I want to show what his personality means to us as a family. Maybe trying to draw him will take my art in a whole new direction."

The **Massachusetts Arts Curriculum Framework** envisions schools in which all students can discover that learning in, about, and through the arts is a demanding and creative process that can lead to a profound sense of understanding, joy, and accomplishment. In such schools, teachers acknowledge that in all cultures throughout history human beings have expressed insights about themselves and the world around them through dance, music, theatre, and visual arts. These teachers understand that sequential experiences in "the practice of creating" enable learners to understand the arts and to express themselves in ways that do not depend solely on the written or spoken word. Consequently, these teachers educate students to appreciate ideas and emotions conveyed in sound, image, movement, and words, and to speak the languages of the arts with eloquence.

Schools that embrace the arts are lively places in which student artwork is prominent, and both formal and informal student presentations are a way of life. Such schools realize the broad conception of arts education of the **Massachusetts Common Core of Learning**, which states that students will:

- know and understand the nature of the creative process, the characteristics of visual art, music, dance, and theatre, and their importance in shaping and reflecting historical and cultural heritage;
- use the arts to explore and express ideas, feelings, and beliefs;
- analyze and make informed judgments regarding the arts;
- develop skills and participate in the arts for personal growth and enjoyment.

Evolving Traditions in Massachusetts Arts Education: 1837 to the Present

Public school arts education in the United States began in Massachusetts. In 1837, the Boston School Committee authorized teaching of vocal music in the public schools of the city.1 The growing textile, printing, and furniture industries of the 19th century created the need for skilled designers; consequently, in 1869 the Massachusetts Legislature voted to direct the Board of Education to establish a drawing curriculum.2 By the early twentieth century, conceptions of the child as a developing being began to shape arts education.3 One view of arts education emphasized the nurturing of creative self-expression, while another promoted the importance of helping students "appreciate" the arts. Particularly in elementary schools, the arts were used to "enrich" the study of other academic subjects.4

Since the 1970s, many arts educators have advocated comprehensive and sequential programs structured around the content of each art form, and have sought to include dance and theatre under the umbrella of arts education.5 At the same time, researchers of cognitive development directed attention to significance of artistic experiences in learning, teaching, and assessment and the role of the arts in creating effective schools.6 The national movement for school reform of the 1980s and 1990s stimulated professional organizations and education agencies to define standards in the arts. The **Massachusetts Arts Curriculum Framework** and the **National Standards for Arts Education** are two of these initiatives.7

At the end of the twentieth century, the arts are at the heart of the curriculum in some Massachusetts

schools but remain virtually absent in others. The inclusion of the arts in the Common Core of Learning is a significant signal to educators and policy makers that, because the arts emphasize and exemplify the creative process, they must have an important place in all the Commonwealth's schools.

The Practice of Creating articulates rigorous standards and high expectations for students' learning in, about, and through the arts. These standards can only be achieved if schools provide equitable, strong, comprehensive, and sequential arts programs to all students. These programs should be structured so that:

- each and every PreKindergarten to grade four student develops a foundation of skills in and understandings of dance, music, theatre, and visual arts through work with arts educators and other elementary teachers, and applies knowledge of the arts daily in the classroom;
- each and every grade five to eight student continues to study a balance of performing and visual arts with arts educators, making connections among the arts and other disciplines;
- each and every grade nine to twelve student develops competency in and understandings of at least one arts discipline by studying with arts educators throughout high school, and
- each and every student in an adult basic education program has the opportunity to express life experiences, as well as display learning, through the arts.

The table on the following page defines the four disciplines included in the Arts Framework.

The Practice of Creating, **The Massachusetts Arts Curriculum Framework** encompasses education in four arts disciplines: Dance, Music, Theatre, and Visual Arts.

Dance

In every culture, dance uses movement to express and communicate myths, rituals, stories, beliefs, and information to others. Education in dance trains the student to use the body to convey meaning through the language of form, shape, rhythm, energy, space, and movement. Dance communicates in ways that are physical, visceral, affective, symbolic, and intellectual. Dance includes forms that are social and theatrical, sacred and secular, popular and esoteric, historical and contemporary.

Music

Music is a unifying force in civilizations throughout the world. Music gives order to sounds and silence, and communicates through melody, harmony, rhythm, and movement. Music education trains the student to use the human voice and a variety of instruments in individual and ensemble performances. Music includes forms such as folk, popular, band, and orchestral music, gospel music and oratorio, jazz, opera, and musical theatre.

Theatre

Theatre is an art form concerned with the representation of people in time and space, their actions and the consequences of their actions. Theatre education expands the ability to understand others and communicate through language and action, and provides a unique opportunity for integrating the arts, linking dance, music, and visual arts elements in performance and production. Theatre includes acting, improvisation, storytelling, mime, playmaking and playwriting, directing, management, design and technical theatre, and related arts such as puppetry, film, and video.

Visual Arts

Visual arts and design education develops learners who can perceive and shape the visual, spatial, and aesthetic characteristics of the world around them. Visual arts and design include the traditional "fine arts" of drawing, painting, photography, printmaking, and sculpture; the design fields of handicrafts, industrial, textile, graphic, architectural, and landscape design; and urban, regional, and rural planning. Visual arts and design is a continuously evolving field that also explores the expressive potential of technologies such as film, holography, video, and electronic art.

Guiding Principles

Guiding Principle I

The arts are essential to the education of all students.

Dance, music, theatre, and visual arts are universal forms of human expression, and have been important in all societies throughout history. The arts belong to all of us, whether we are old or young, rich or poor. They enrich the lives of people of all races and ethnicities, they communicate to people who speak different languages, and they bring joy and personal growth into the lives of people of varying cognitive and physical abilities.8 If our students are to comprehend the human story, then they must have opportunities to learn about how men, women, and children all over the world and throughout the ages have expressed their ideas, feelings, and beliefs through the arts.

The students in Massachusetts' classrooms today will take their place as workers and contributors in the twenty-first century. Whether or not they become involved in professional arts careers, students will be asked to provide creative solutions to the dilemmas of their working and professional lives. The **Common Core of Learning** affirms the creative process as the heart of arts education and provides a rationale for making the arts an indispensable element in the education of all students. The creative process unites the senses and the intellect and involves students in the task of making personal statements about the world and the human condition.

Because each individual has distinct experiences and perceives life differently, the practice of creating helps students understand and value diversity and different ways of thinking. The arts demand from learners a disciplined attitude toward the work of revising, refining, and rehearsing to attain an expressive statement.

The more deeply learners acquaint themselves with the history of the arts, the more they realize how artists have always posed eternal questions about values, emotions, and life experiences. When teachers give students an authentic introduction to the creative process, they invite students to contribute to this tradition of free discourse about the nature of the world and humanity's place within it.

Guiding Principle II

Students exercise and display multiple intelligences through the arts.

Building on the work of educational psychologist Jean Piaget, Howard Gardner and his colleagues at Project Zero of the Harvard Graduate School of Education developed the theory of multiple intelligences. In Frames of Mind and subsequent books, Gardner proposes that there are seven types of intelligences.10

Multiple Intelligences

- Linguistic intelligence, related to words and language, and involved in imaginative writing such as

poetry, fiction, and playmaking;

- Logical-mathematical intelligence, related to deductive reasoning, an affinity for numbers, and the ability to see fundamental patterns and structures in science and philosophy;
- Spatial intelligence, related to visualization and the capacity to create representations and structures in two- and three-dimensional space, and involved in visual art, architecture, dance, and theatre;
- Kinesthetic intelligence, characterized by a sensitivity to physical movement and trusting one's body to do things, and involved primarily in dance and theatre;
- Musical intelligence, related to the sensitivity to patterns of pitch and rhythm and involved primarily in music and dance;
- Interpersonal intelligence, related to a heightened awareness of human relationships and the ability to communicate effectively, and involved in all collaborative work in the arts; and
- Intrapersonal intelligence, characterized by an awareness of one's belief system and its effect on action, and involved in reflective processes in all the arts.

Teachers who look at students' performance through the lens of multiple intelligences theory say that they discover new ways of understanding student learning and behavior. This in turn leads them to broaden their conception of their discipline and vary activities and assessments in their classes to appeal to the strengths of all learners.11 An elementary music teacher, for example, who includes listening, composing, movement, discussion, writing, and visual art along with performance activities such as singing and playing instruments, is consciously using strategies to develop multiple intelligences in her students.

Because the arts emphasize a variety of ways to explore, learn, and communicate, the arts classroom offers many opportunities for students with special needs. The education and professional development of all arts teachers should include training in cognitive development and teaching strategies. To make the arts classroom a laboratory of planned and purposeful inclusion, administrators should ensure that arts teachers have the support and collaboration of special education staff, and that arts teachers have the opportunity to contribute their perspective to child study teams and students' individualized educational plans.

Active use of the theory of multiple intelligences supports more inclusive class-rooms by giving all students and teachers approaches to learning and presenting content. The photograph below shows Kindergartners in the midst of an interdisciplinary study of dinosaurs, interpreting their knowledge through movement. The same approach can be used in the later grades. When eighth graders collaborate on a multimedia social studies presentation, for example, students with strong musical and spatial intelligences make unique contributions to composing the aural and visual design of the presentation, while students with strong linguistic intelligence contribute research and scriptwriting. Projects such as these bring the classroom close to the world of work, where people with diverse training and intelligences collaborate to construct meaning or produce a product.12

Guiding Principle III

Understanding of human growth and development shapes effective arts curriculum, instruction, and assessment.

The young learner as explorer in the arts

The goal of arts education from preschool to grade four is to develop the natural expressiveness and uninhibited creativity that very young children often display. Arts education begins with an appropriate

foundation in a child's early years. Such a foundation recognizes that exploration and understanding of the arts are accomplished through the medium of play. The essential way of interacting with media, people, and the general environment may never again be as sensory-based as it is in these years. It is crucial, therefore, that engagement in the arts for this age group be exploratory and playful.

Young children use the arts to explore sensation and recreate their memory of real and imagined events. As learners, they are trying to find out all they can about the expressive qualities inherent in different forms of communication. Through what they choose to dramatize, sing, or paint, children let others know what is important, trivial, appealing, or frightening in their lives. Because arts experiences allow children to play with ideas and concepts, students often express freely in their artwork ideas and understandings that do not emerge in other classroom work. Versatile teachers encourage many forms of expression and learn how to read, interpret, and appreciate the messages children transmit through their artworks.

> Art teacher Ms. Washington has been working with Mr. Krantz's third grade to develop characters for a puppet play. Mr. Krantz has noticed that the project has led students to collaborate, and has been helpful in bringing out some of the quieter children. Seth, for instance, is an inquisitive child, but Mr. Krantz can't recall Seth saying more than ten consecutive words at a given time. As most of the class worked together writing roles for their puppet characters, Seth stayed alone, totally engaged in making his puppet, rocking back and forth. All at once, he began using a voice no one had heard before as he improvised a story for the puppet he had created. "I'm the captain of this ship, and I'll fly up to the sky if I want to!" The class was quiet as Seth continued to weave his story of a ship captain so self-confident that he could make his ship fly around the world. As he conferred with Ms. Washington later that day, Mr. Krantz exulted about the tremendous progress Seth had made, seemingly in one leap. "I've often wondered what he thinks about. He seems comfortable, but so rarely interacts with anyone else. Now I want to try getting him to work with a group in social studies by using masks and period costumes. Could you work with me on a project like that?" As they observe and document children's artistic responses, teachers become attuned to ways in which children demonstrate their intelligences. By the end of the fourth grade, teachers who have helped students assemble cumulative portfolios of selected work from each year of elementary school have a wealth of evidence about a child's profile of intelligences and emerging artistic preferences and strengths.

The late elementary and middle school years: learning to make connections through the arts

As children mature, they absorb the adult world's definitions of each of the arts as a distinct discipline containing a specialized body of knowledge. They are eager for mastery, often impatient with their own efforts. Resourceful teachers help students identify the art forms that interest them the most. Teachers and students then together can capitalize on those interests by pursuing projects that foster understanding of the essential skills and broad dimensions of a discipline.

> Twelve-year-old Paul has taken instrumental lessons since he was in second grade. He began by playing the family piano, and in third grade started group violin lessons in school. A member of Mr. Read's middle school orchestra, Paul's most prized possession is his new violin, and he spends hours after school and on weekends practicing and rehearsing. Paul's parents confide to Mr. Read their concern that their son's grades will slip because he spends so much time practicing. Mr. Read knows that Paul's least favorite subject is science, but he suspects that Paul could become more interested in that subject if he could see the connection with music. He also knows that the science teacher, Mr. Borges, plays the cello. In their team planning time, the two teachers discuss the issue, and when the time comes for independent science projects, Mr. Borges suggests that Paul investigate how stringed instruments produce sound, and introduces him to a graduate student who makes new violins and restores old ones. Spurred by this personal attention, Paul researches and presents a science project that both Mr. Borges and Mr. Read consider outstanding. As part

of his presentation, he plays his violin for the class; for his violin recital, he writes program notes on the history and science of the stringed instruments.

Paul is an example of a student who has, to paraphrase the words of the **Common Core of Learning**, acquired and applied essential skills and knowledge in music. Because Mr. Borges took the time to find out about Paul's interests, he played a powerful role in helping him integrate his knowledge of music and science, and communicate his new knowledge to others. In a school where documenting student work is the norm, excerpts from Paul's practice sessions, recital, and his science project would be preserved and documented as evidence of his learning.

The high school and adult learner in the arts: developing a sense of discipline and a sense of self

Whatever their previous training or level of expertise in the arts, adolescents search for ways to communicate personal and original ideas. Performing, creating, and responding to the arts at the high school level demands hard work, and at the same time offers students the satisfaction of sharing their ideas and talents with the school community. They are able to reflect on their progress, revise work to refine its expressive qualities and look inward to try to understand themselves better. High school students have the maturity to consider the role of the artist in society as both an innovator and a preserver of tradition and to make explicit the links between their own ideas and the ideas of generations of artists who have come before them.

> "What I did here," explains Maria, a high school senior, as she points to a complex pattern on the computer screen, "is scan in a weaving that my mother brought with us when we moved here from Guatemala two years ago. The cloth is very old, and the people in our village have been weaving these patterns for centuries. Each design has a meaning. "And now," she moves the cursor across the screen, "here are photos of my relatives. Here's my mother when she was my age, and her mother, and that's me in front. I'm trying to compose a picture of all of us, three generations, with the designs in the cloth as a unifying element." "This is my second art class. Last year in the introductory class we analyzed Surrealist paintings and collages, and how those artists distorted reality. I'm combining images here, but I'm not trying to make a picture that makes you feel strange the way the Surrealists did. I'm trying to make people see that even if we live in the United States, my family's roots are in Guatemala and that culture is still important to us. What I like about using the computer is being able to play with the sizes, shapes and colors of things. For instance, I can make myself look transparent and ghostly here and my grandmother look solid and real."

The end of high school is just the beginning of a lifetime of learning. High school students bring what they have learned in, about, and through the arts to their adult lives.

Guiding Principle IV

Comprehensive and sequential arts experiences that begin in preschool and continue throughout high school provide the foundation for lifelong learning in the arts.

In order to build a knowledge base in the arts, students need repeated exposure to processes, content, concepts, and questions, and the opportunity to solve increasingly challenging problems as their skills grow. This is often referred to as a "spiraling" approach to curriculum. Comprehensive arts programs at all levels integrate the components that comprise the **Strands** of this **Framework**:

Creating and Performing,

Thinking and Responding, and

Connecting and Contributing.

Structured acquisition of knowledge, practice, and problem-solving in dance, music, theatre, or visual arts results in the ability to understand, appreciate, perform, or create in these disciplines, a combination of skills sometimes called "arts literacy."15 Sequential learning in the arts is also important as a way of reaching all learners and affording them the opportunity to communicate what they know through the arts in all disciplines.

Implementation of the Arts Framework, and the PreK to grade twelve articulation it implies, will require restructuring in many districts. Many Massachusetts arts programs are severely understaffed, particularly at the elementary level. Although most districts provide arts education through middle or junior high school, continuity after grade eight is sporadic, since arts courses are usually electives, rather than part of a required program.16 The goal of providing equitable access to sequential arts education for all students from PreK through grade twelve should guide policy-makers, parents, school council members, and school faculties as they plan schools for the twenty-first century.

Guiding Principle V

Comprehensive and sequential arts programs encourage learners to make multicultural and interdisciplinary connections.

Teacher or student, we all belong to several cultures defined in part by our ethnicity, nationality, regional background, religion, gender, age, and sexual orientation.18 We carry messages within us from our lands of origin, and bring these into classrooms across the Commonwealth, where according to a recent Massachusetts Department of Education study, as many as forty-five different languages may be spoken.19 As learners seek to know one another better, they find that the arts communicate eloquently. There are many times in the classroom when students learn more readily about an ethnic group from participating in its dances than from reading about its history.

> In planning a residency involving schools and colleges in several Berkshire County communities, members of an Asian-American dance group ask residents about the history of Asian immigrants in the area. A local historical society supplies primary documents of the following incident: during a strike in North Adams shoe mills in the 1870s, Chinese workers who had built the intercontinental railroad were brought in as strikebreakers. As they explore the dramatic conflict and social dimensions of this nineteenth century interaction of cultures, the dancers and teachers have the help of local author, Judith Weber, whose children's book, Forbidden Friendship, is a fictional account of how a minister's daughter tutored a young Chinese man. The dance group uses the story as inspiration for Hidden Voices, a work which they rehearse and perform with middle school students in the college theatre. Throughout the creation and performance of the work, college dance students work with middle schoolers to refine and document the work in progress.

The historical and cultural content of arts education, then, goes beyond the study of isolated "great works" of dance, music, theatre, and visual arts history. Students need to explore how and why art forms develop in specific cultural, historical, political, and environmental contexts, and to consider the ways in which attitudes toward tradition and innovation influence the artist.

Teaching that integrates a multicultural perspective is by nature interdisciplinary. An important aspect of education reform is the search for ways to build bridges connecting the disciplines. Because the arts focus on the creative process, they offer unique possibilities for building those bridges, and for encouraging collaboration among teachers.20 Interdisciplinary teaching and learning is based upon a philosophy of education that emphasizes the exploration and discovery of analogies, relationships, and metaphors. It requires students and teachers to apply the process of inquiry and integrate specific disciplinary skills and knowledge into a broad context. Innovative interdisciplinary teaching begins with questions, unites teachers and students as learners and investigators, and often makes innovative use of community resources.

Guiding Principle VI

Authentic assessment in the arts is designed to demonstrate what students know and can do; it provides a model for assessing all complex learning.

The purpose of classroom assessment is to help students evaluate and improve their work. Informal assessment is part of artistic decision-making, and happens spontaneously dozens of times a day in arts classrooms when teachers and students discuss and critique work. Educational researchers and practitioners who value the practice of critique believe that multiple-choice tests provide a limited measure of student learning. In place of these testing procedures, they advocate forms of observation, documentation, and evaluation known as "authentic assessment."21

Portfolio assessments, performance assessments, and exhibitions formalize this critique process, requiring students to demonstrate their skills by working directly within a discipline, in addition to analyzing and evaluating their work orally or in writing. Arts educators who use these forms of assessment speak of developing a "portfolio culture" in the classroom. They involve students in the discussion of important dimensions of a project, and the development of criteria by which work will be evaluated. Criteria that are organized into increasing levels of achievement are known as scoring guides or rubrics.

Portfolio Assessment

Much of the early work in portfolio and performance assessment began in the mid 1980s at Project Zero, a Harvard University research group specializing in the study of cognitive development.22 A key element of the portfolio approach is the documentation of emerging ideas. Portfolios contain not just finished or "best" work, but also recordings of rehearsals, early sketches and drafts, and student journals. Periodically, students evaluate their own work as they review portfolios with their teachers. Students who keep portfolios and reflective journals discover that rehearsal and revision--the practice of creating--is central to the creative process. In her journal, Allison, a high school dance student writes:

> "In dance class, I've learned to work in a group. It isn't always about individual achievement as it is in most of my academic classes. Because we work together to do one dance, other people's performance affects mine, and mine affects the class's. I've learned a lot about mental flexibility that can help me outside of school. To me, being flexible in a dance is being openminded to new styles. Flexibility also includes being patient, not becoming frustrated or angry right away. It is important to persevere and be determined in order to really learn the technique rather than having your body just memorize the movements. And, of course, this is true for anything."

Reflecting on the hours spent in the dance studio perfecting a movement or in the darkroom printing variations of a photograph teaches students to see themselves as purposeful people who are accountable for the outcome of their ideas and labors. Teachers who use portfolios as an assessment tool factor a student's persistence in pursuit of a problem into an overall grade or narrative evaluation.

Performance Assessment

In contrast to the cumulative nature of portfolios, performance assessments focus on how students go about solving specific artistic tasks. A performance assessment in instrumental music, for example, might ask students to sight-read an unfamiliar score, perform it several times, and reflect in writing about how their performance changed from the first to the last performance. Students in several schools could work on the same task simultaneously, their work providing a basis for comparison by teams of teacher/reviewers. Because performance assessments ask all students to accomplish a similar task, they are appropriate for district and statewide evaluation purposes in contrasting student achievement across

schools or districts.

Exhibitions of learning require students to synthesize and present knowledge from a variety of sources. In visual arts, "exhibition" commonly means a showing of work. Some teachers of visual arts at the high school level ask students who have taken several visual arts courses to create annotated retrospective exhibitions of their work as a form of assessment. In any of the arts, an exhibition of learning can also take the form of a lecture/demonstration in which students present a project involving both creative and research work, discuss its evolution, and defend their artistic choices.

Evaluating a student's ability to create, perform, and respond in the arts requires clear criteria for rating levels of performance. As the National Standards for the Arts were developed in the early 1990s, the College Board, working with a consortium of arts educators and assessment specialists, began to develop performance assessment tasks and scoring guides to be used in the 1996 National Assessment of Educational Progress (NAEP) in the arts.24 This work describes the characteristics of increasing levels of performance in each arts discipline at grades four, eight, and twelve. For example, this group defined levels for creating in dance at grade four; an excerpt of this work is in the table below.25

Teachers can use broad guidelines such as these to develop more detailed scoring guides, or rubrics, with additional levels for specific performance assessment tasks. Realizing the importance of achieving consensus on the definitions of achievement levels in creative work, the professional arts education organizations and state departments of education have collaborative research and development projects in which teachers can participate in designing and piloting tasks, reviewing student work, and refining scoring criteria.

In schools, teachers and students can follow a similar process in developing performance standards collaboratively, and keeping them posted so that students are aware of what it means to perform to a high standard. It is also important for teachers at a grade level to work collaboratively in rating student work, so that they can clarify their expectations and come to agreement about what high quality work looks like. For example, several elementary schools (or districts) and a university might form a teacher/researcher study group in which arts and classroom teachers agree to pilot a specific visual arts lesson, such as a watercolor still life, then review and score student work from several classrooms together.

This kind of professional development in arts assessment provides opportunities for interaction among teachers offering them useful perspectives on improving their curricula, instructional strategies, and overall arts programs. It translates the theories of authentic assessment into practical resources that many teachers can use and apply.

Guiding Principle VII

Creating and sustaining high quality arts programs requires partnerships among all faculty and between the school and community.

In the course of developing the Arts Framework, practitioners met in study groups, seminars, and focus groups. They agreed that improving the "state of the arts" in schools requires partnerships and cannot be solely the responsibility of the public school arts educator. Together they pondered some of the hard questions about scheduling, staffing, and school organization that affect the accessibility and quality of arts education for all students.26 Below are some of the crucial issues they raised, and the solutions they devised. Appendices A, B, and C deal with the issues of getting started, organizing materials, time, and space, and defining the roles of the various partners in improving arts education.

A School Committee member:

The Arts Framework presents a fine philosophical vision, but how should my district start to

implement it?

Study group members advise starting slowly and providing frequent opportunities for teachers from all levels to come together in Frameworks discussions. One study group began by making a list of how existing lessons reflected the Strands and Learning Standards, identifying areas of focus for the coming year. Another group developed an intersecting set of three-year goals and responsibilities. At the district level they identified PreK to grade twelve articulation in the arts; at the school level, reorganization of scheduling to encourage interdisciplinary teaching; at the classroom level, documentation of initial efforts at arts assessment.

A high school parent:

My daughter wants to be an architect, but the high school guidance counselor advised her not to take an art course because it wouldn't help her grade-point average and might even hurt her college admission chances.

Rigorous high school arts courses that require students to create, perform, write and speak articulately about the arts, and develop portfolios deserve to carry the same credit as any other academic course. Many high schools require arts courses for graduation, and some college admissions offices now accept portfolios as an alternative to standardized test scores.

An elementary music teacher:

I'm the one person responsible for music for 700 students in two schools! I see each class for only a half-hour each week.The classroom teachers are willing to help, but my music class is their planning time and they don't have the technical background to teach music.

Educators know that it is virtually impossible for students to develop skills consistently if their learning time in a discipline is restricted to thirty minutes per week. Schools that value arts education set as a goal daily practice in the arts. Some districts hire more certified arts teachers. Others focus on strengthening the capacity of all faculty members to teach the arts.

As elementary schools restructure, the concept of the arts educator as the "specialist" who teaches students while the grade-level teacher is freed for "planning time" is replaced by the concept of all teachers as equal collaborators. Grade-level teachers participate as co-teachers in arts classes so that they can reinforce the arts curriculum. Creating a school culture that supports such collaboration is a restructuring challenge that takes the active involvement of school administrators, district curriculum coordinators, school council members, and parents.

Habits of Mind

These are ways of thinking, attitudes, and approaches to work that contribute to lifelong learning. The habits of mind developed through experiences in the arts reflect the Common Core of Learning's three broad goals for students, Gaining and Applying Knowledge, Thinking and Communicating, and Working and Contributing.27

Thinking and Communicating

- Imaginative thinking. As they create and perform, students draw upon imagination, perception, and memories. They learn to take risks and devise multiple interpretations.

- Heightened perceptual awareness. Students learn to pay close attention to what they see and hear, to perceive how details fit together to make a dynamic whole, and to appreciate subtlety in visual, aural, and verbal communication.

- Reflective thinking. Through discussion and self-assessment, students learn to accept and give constructive criticism, and to regard critique as an integral part of refining communication.

Gaining and Applying Knowledge

- Organization, curiosity, and persistence. Students learn to plan and pursue a sequence of steps in rehearsing, creating, and performing. They learn to develop their own questions and to persevere even when they hit obstacles and disappointments.

- Analytical thinking and the ability to make connections. Students learn to analyze works of art, research historical and cultural contexts, draw conclusions, and make informed judgments.

Working and Contributing

- Personal and social responsibility. The experience of public performance and exhibition teaches students that they are accountable for the quality of their own work, that overall success is dependent upon group cohesiveness, and that each person has a responsibility to help others achieve at high levels.

- Respect for creativity in others. Because students invest so much of themselves in their artwork, they appreciate why people devote themselves to work, projects, and ideas that attempt to make sense of and give structure to human experience.

Arts Content

CORE CONCEPT

Experience in the creative process is essential for all learners. In the arts, this process involves solving problems with skill and imagination, discovering new questions, and producing new ideas, objects, or interpretations of existing works. Learning in, about, and through the arts develops each learner's capacity to make meaning from experience, respond to creativity, and contribute to society.

Skillful teachers of the arts are conscious of how they build arts curriculum, instruction, and assessments to reflect the **Core Concept** by combining the framework's three **Strands** into all classroom work. In this framework, Arts Content is represented by **Strands** and **Learning Standards**.

Arts Content

Strands & Learning Standards

Creating and Performing

1. Students will use the arts to express ideas, emotions, and beliefs.
2. Students will acquire and apply essential skills and literacy unique to each art form.

Thinking and Responding

3. Students will use imaginative and reflective thinking during all phases of creating and performing.
4. Students will use analytical and critical thinking to respond to works of art.

Connecting and Contributing

5. Students will investigate the cultural and historical contexts of the arts.
6. Students will integrate the arts and make connections among the arts and other disciplines.
7. Students will use technology in order to create, perform, and conduct research in the arts.
8. Students will participate in the community'scultural and artistic life.

Learning Standards define what each and every student should know and be able to do in each content area. The Massachusetts Learning Standards have been designed with **three purposes** in mind:

- to acknowledge the importance of both the **content** and the **skills** students learn in each disciple;
- to help teachers create **classroom assessments**;
- to be used as the basis for a **statewide assessment** of student learning at grades four, eight, and ten.

Students may require support or adaptations to achieve these standards, and teachers and families are urged to consult and apply the "Strategies for Including All Learners" listed in Chapter Two, "Lifelong Learning, Teaching, and Assessment."

The **Learning Standards** are also applicable to the thousands of adult learners enrolled in adult basic education centers throughout Massachusetts. Adult educators are strongly encouraged to implement then and adapt them according to the literacy and experiential levels of their students.

In the **Arts Framework, Essential Questions** are included to suggest the dimensions of lifelong inquiry and learning in the arts. ***How It Looks in the Classroom*** represents a sampling of extended projects and units in which students address essential questions in each **Learning Standard**.

Creating and Performing Strand

Students learn in the arts by active participation--they learn by doing. **Creating** refers to the making of art: for instance, students write dialogue, compose music, choreograph a dance, or draw a picture. **Performing** refers to the interpretation and presentation of an existing work: for example, students sing or play musical compositions by Leonard Bernstein, act, direct, and design a play written by Lorraine Hansberry, or perform a traditional folk dance.

Creating and performing form the core of arts education. In the classroom they are intertwined as activities that are lively and learner-centered. Students make images that reflect how they see their world, they practice playing instruments, join hands in a circle dance, or collaborate to improvise characters. Creating and performing often entail learning by interacting with others in a group. Teachers and students are partners in inquiry as they observe, respond physically, demonstrate techniques, and talk with one another. In this ongoing activity, observation and discourse are an integral part of learning and assessment.

Through **creating and performing**, students learn to use arts as a form of communication for ideas, emotions, and beliefs. In order to communicate effectively in the arts, students must master basic skills and concepts, a body of knowledge that is sometimes called "arts literacy."

Learning in the arts through Creating and Performing is represented by two Learning Standards:

- **Learning Standard 1:** Student will use the arts to express ideas, emotions, and beliefs.
- **Learning Standard 2:** Student will acquire and apply essential skills and literacy unique to each discipline.

Strong arts programs evolve from sequentially designed experiences in **creating and performing** that

are thoughtfully integrated with the standards described under the **Strands** of **Thinking and Responding**, and **Connecting and Contributing**.

Learning Standard 1

Students will use the arts to express ideas, emotions, and beliefs.

In the process of creating and performing, learners develop an awareness of how the arts can communicate fundamental ideas about human experience and the world, and convey nuances of emotion. Throughout their lives people who are attuned to the expressive qualities of the arts ask Essential Questions such as these:

- **Who am I and what is important to me?**
- **How can I make others understand what I think, feel, and believe?**
- **How do the arts help me perceive and understand the ideas, emotions, and beliefs of others?**
- **How do the arts help me think about what is important to society?**

PreK-4 Standards

1. Demonstrate the ability to work with with the media, tools, and techniques of dance, music, theatre, and visual arts to express ideas about arts processes.

2. In dance, music, theatre, and visual arts, create works that express conceptions of self and family.

3. In dance, music, and theatre, perform works that express ideas, emotions, and beliefs.

4. In dance, music, theatre, and visual arts, employ expressive qualities to create a mood.

Examples

1. PreK-2: As they paint, students tell their teacher how they made a variety of marks: dots, wavy, and straight lines.

3-4: As they respond to fast and slow music, students move at different speeds.

2. PreK-2: A student paints a self-portrait that includes details of her physical appearance.

3-4: Partners create dialogue and action for characters who portray the interaction of family members in a classroom dramatization. (connects with English Language Arts and Health)

3. PreK-2: Students learn, perform, and can explain the meaning of songs and dances from many cultures. (connects with World Languages)

3-4: Students learn to play marches from different nations and historical periods on classroom or orchestral instruments, and can explain the meaning of marches in parades and wars. (connects with Social Studies)

4. PreK-2: Students design and make masks and costumes that reveal significant physical characteristics and personalities of their characters in a class play. (connects with English Language Arts)

3-4: In depicting a mood that is peaceful, scary, exciting, or joyous, students make and explain deliberate choices about elements such as color, tempo, rhythm, movement, words in a dialogue, voice quality, volume and pacing. (connects with English Language Arts)

Grades 5-8 Standards

Continue the PreK-4 Standards and:

5. In the visual and at least two of the performing arts--dance, music, and theatre--create works that express relationships among individuals, their community and the environment.

6. In at least two of the performing arts--dance, music, and theatre--select and perform a varied repertoire of works that exemplify different moods.

7. In visual and at least two of the performing arts--dance, music, and theatre--manipulate elements to enhance an expressive effect. .

Examples

Continue the PreK-4 Standards and:

5. Students paint a mural that shows portraits of and interaction among young people and elders in their community. (connects with Health, Social Studies)

6. Middle school band members and their teacher review scores and recordings in order to assemble a concert program that demonstrates the concept of mood in music and the band's versatility in playing different kinds of music.

7. Dance students modify, edit, revise, or exaggerate aspects of a performance to heighten a desired effect, such as the communication of tranquility or suspense.

Grades 9-10 Standards

Continue the PreK-8 Learning Standards and:

8. In at least one art form--dance, music, theatre, or visual arts--create and/or perform works that show a point of view about social and personal issues.

9. In at least one art form--dance, music, theatre, or visual arts--demonstrate the ability to create improvisations, adaptations, or additions that complement or match the mood and/or style of an existing work.

Examples

8. Students improvise and perform dramatizations in which older and younger characters express different perspectives on the process of growing up. (connects with Arts, Health, English Language Arts)

9. Students observe an unfinished dance, then choreograph and perform a concluding sequence that reflects their understanding of the style and mood of the existing work.

Grades 11-12 Standards

Continue the PreK-10 Standards and:

10. In at least one of the arts--dance, music, theatre, or visual arts--create and/or perform works that show an understanding of how selective use of techniques, processes, tools and technologies, and/or materials contributes to the communication of ideas, emotions, or beliefs.

Examples

10. A visual arts student uses the medium of clay sculpture to depict the idea of life as a journey, and explains how her choice of materials and techniques communicates her ideas.

How It Looks in the Classroom:

Who am I and what is important to me? A kindergarten teacher motivates her students to paint by asking, "If you had any pet, what would it be?" One student chooses a pet bird that died, another a killer shark, another a Labrador puppy. To organize children's thoughts, the teacher asks the first child what she remembers about the bird, challenges the second to imagine the shark's most important features and suggests to the third student that he might imagine what the puppy would be doing in the painting. To help them visualize, the teacher asks, "What part of your pet will you paint first, what shapes will you use, how will you use the brush to show your pet's fur or feathers?" The children make paintings, and the teacher guides discussion about their use of shape, color, texture, composition to reveal their real and imagined experiences with the pets. vis art logo

A middle school music teacher organizes a unit around the concept of expression in music. Students learn and listen to several pieces of music, discussing rhythm, tone color, and dynamics as elements that create mood and convey emotion.

Ninth graders in a dance class explore the concept of freedom. Working in pairs, students develop a dance sequence. As students begin to refine their presentations, the teacher and the students decide that their works will be evaluated on multiple dimensions: the ability to combine a variety of dance movements expressively, the ability to revise work, the ability to work with a partner, and the ability to perform the dance so that it communicates meaning clearly to an audience.

Each group helps videotape another so that students can see what the dance looks like to an audience, review their previous choices, and plan modifications. The culmination of the project is an informal performance by each group, followed by a discussion between audience and performers about artistic choices.

Learning Standard 2

Students will acquire and apply the essential skills and literacy unique to each art form.

In this strand, some Essential Questions are:

- **What are the fundamental skills, knowledge, and techniques unique to each of the four arts disciplines?**
- **How can these skills, knowledge, and techniques be demonstrated effectively?**
- **What are the elements of learning common to all the arts?**
- **How does the practice of creating affect the process of responding to the arts?**

Learning Standard 2
Students will acquire and apply the essential skills and literacy unique to each art form.

PreK-4 Learning Standard: Students acquire basic skills and literacy in all four arts disciplines.

PreK-4 Dance Standards

1. Demonstrate the ability to work in a group to learn and perform sequences of movement.

2. Demonstrate the ability to make patterns in space both individually and as a memeber of a group.

3. Demonstrate the ability to maintain individual space when working in a group.

4. Identify body parts, stretch and strengthen muscles, develop flexibility and coordination in a variety of

ways.

5. Identify, demonstrate and use dance and movement vocabulary such as hopping, skipping, sliding, running and leaping, bending and twisting expressively and selectively.

6. Identify fast and slow tempo and rhythm in music, sound, and speech, and create movement with the same qualities.

7. Learn, rehearse, and demonstrate dances from various world cultures and historical periods.

8. Demonstrate audience skills of listening, observing, and responding with respect for the performers and behavior appropriate style of the performance.

PreK- 4 Music Standards

Please see note on selecting music (before beginning of 2nd Learning Standard)

1. Sing accurately and in tune alone and with others.

2. Play classroom and ensemble instruments with proper technique alone and with others.

3. Present formal and informal performances.

4. Read, write, and reproduce simple invented notation and staff notation in treble and bass clefs.

5. Use a consistent system of syllables, numbers, or letters to read and reproduce melodic and rhythmic notation.

6. Improvise and compose simple pentatonic patterns.

7. Show basic understanding of sound producation on acoustic and electronic instrucments, including synthesizer and computer.

8. Interpret music through movement.

9. Demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal and performance settings.

PreK- 4 Theater Standards

1. Demonstrate the ability to create characters, using imagination, concentration, movement, and voice, and perform in classroom dramatizations. (Acting)

2. Use formal and informal role-playing, storytelling, and playmaking. (Playmaking)

3. Make choices about characters, action, and use of space; plan, rehearse, and present dramatizations and informal performances. (Directing and management)

4. Create a sense of time and place using basic design elements; use sets, costumes, props, and lighting to transform actors and space into dramatic characters and settings in the classroom. (Design and technical elements)

5. Demonstrate audience skills of listening, observing, and responding with respect for the performers and behavior appropriate style of the performance.

PreK- 4 Visual Arts Standards

1. Demonstrate the ability to draw upon imagination and memory to tell stories visually and compose images.

2. Use observational skills in order to represent the shapes, patterns, colors, and textures of people, animals, objects, and the visual environment, such as landscape, in two- and three-dimensional media.

3. Demonstrate knowledge of two-dimensional processes such as drawing, paintion, printmaking, flat collage and weaving; and ot three-dimensional processes such as modeling in clay, carving and construction by using these processes to create works.

4. Identify primary and secondary colors; predict and demonstrate the effects of blending or overlapping primary colors; deomonstrate knowledge of making dark to light values of colors. Identify and use basic two-dimensional hollow and solid geometric shapes (circle, triangle, square, rectangle) and three-dimensional forms (sphere, pyramid, cube).

5. Create and exhibit artworks individually and as members of a group.

6. Demonstrate viewer skills of observing, discussing, and respecting artists' work exhibited in the classroom, school, and public places.

As students progress in the PreK-12 music program, they should be exposed to compositions of increasing levels of difficulty. Music educators in each school district should select appropriate music for their students. The National Standards for Arts

Education offer the following guidelines for levels of difficulty:

Level 1-Very Easy. Easy keys, meters, and rhythms, limited ranges.

Level 2-Easy. May include changes of tempo, key and meter; modest ranges

Level 3-Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4-Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to person various meters and rhythms, in a variety of keys.

Level 5-Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flat, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6-Very difficult. Suitable for musically mature students of exceptional competence.

National Standards for Arts Education, 78-79, adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991.

How It Looks in the Classroom:

PreK-Grade 4

What are the fundamental skills, knowledge, and techniques unique to each of the four arts disciplines? Preschoolers listen to the music teacher sing "Twinkle, Twinkle, Little Star," echo her singing and move their bodies and hands to follow the direction of the melody. By third grade, students will be able to sight-read "Twinkle, Twinkle" and other music written in standard notation, associating sound with symbols.

To help reinforce and strengthen sequencing skills needed to learn to dance and to read, the dance teacher designs warm-up exercise sequences in which Kindergarten students touch their heads,

shoulders, knees, and toes in response to rhythmic music.

Visual artists know that they can achieve different effects using wet and dry media and techniques. First graders acquire that knowledge as they use tempera paint and observe how colors blend, then use crayons to make a variety of color and shading gradations. They apply their knowledge of media and techniques in illustrations of themselves playing their favorite games with friends.

What makes a play different from a story? Second graders read, listen to, and discuss variants of a folktale such as The Three Little Pigs. Their teacher introduces the distinction between storytelling and making a play, and students create and perform a dramatization of the story.

How does the practice of creating affect the process of responding to the arts? Because they believe in the value of live performances and want to connect the school's enrichment program with the curriculum, parents sponsor a school performance/demonstration by a woodwind quartet for third graders learning to play the recorder. Third grade teachers, the music teacher and parents meet with the performers before the concert to discuss the program and plan how the school faculty will prepare students to enjoy and understand the performance. As a result, the performers can tailor their repertoire to the needs of the school, the class can listen to specific recordings, research woodwind instruments, discuss the kind of behavior performers appreciate from an audience, and make a list of questions to ask the musicians.

World Languages and the arts share a common focus on making cultural connections. Knowing this, fourth grade teachers structure an interdisciplinary unit in which students learn circle dances and songs from around the world and teach them to family members at a school open house.

Fourth graders listen to a story with no conclusion and working in small groups decide upon an appropriate ending. They develop interpretations of characters; choose props, costumes and simple lighting; and organize, rehearse, and present informal dramatizations. As a culmination of the project, the teacher and class discuss the similarities and differences of each group's final scene and dramatic resolution.

Learning Standard 2
Students will acquire and apply the essential skills and literacy unique to each art form.

Grades 5-8 Learning Standard: Students continue the PreK- 4 Standards and apply their learning in at least three disciplines balanced between the visual and performing arts.

Grades 5-8 Dance Standards

Continue the PreK-4 Standards and:

9. Demonstrate strength and stamina through exercises and activities.

10. Demonstrate and describe how muscles work in a variety of movements.

11. Demonstrate the ability to use the body and groups to form shapes and lines.

12. Identify and respond with movement to changes in tempo, rhythm, and quality of sound.

13. Demonstrate understanding of the different stylistic characteristics of folk, jazz, classical and modern, historical and contemporary dance.

14. Demonstrate the ability to perform in at least two dance styles (such as folk, jazz, classical, or modern) as a member of a group.

15. Choreograph and perform original interpretations of ideas and experiences.

16. Demonstrate audience skills in observing dance performances and participating with behavior appropriate to the style of the performance.

Grades 5-8 Music Standards

Please see note on selecting music (before beginning of 2nd Learning Standard)

Continue the PreK-4 Standards and:

10. Sing with expression, expanded range, in harmony, and using clear enunciation in English and other world languages.

11. Perform expressively and accurately on classroom, electronic, and/or ensemble instruments alone and with others.

12. Demonstrate consistent rehearsal and performance protocols.

13. Demonstrate the ability to read, write, and reproduce basic melodies and rhythms in treble and bass clefs.

14. Use a consistent system of syllables, numbers, or letters to read music.

15. Improvise and compose more complex melodic and rhythmic phrases.

16. Interpret more complex music through movement.

17. Show understanding of the mechanics of sound production by the voice, as well as traditional and ethnic instruments.

18. Show awareness of the use of computers and synthesizers in creating and performing music.

19. Listen to formal and informal performances with attention, showing understanding of the protocols of audience behavior appropriate to the style of the performance.

Grades 5-8 Theatre Standards

Continue the PreK-4 Standards and:

6. Demonstrate acting skills and create characters drawn from observation and improvisation; interpret characters in scripts; analyze descriptions and dialogue to justify character motivation. (Acting)

7. Write and refine characters, dialogue, and action individually and in groups. (Playmaking)

8. Demonstrate the ability to work collaboratively to explore the meaning of texts, make artistic choices, and prepare and present dramatizations and performances. (Directing and management)

9. Analyze and manipulate visual and aural qualities to create theatrical environments. (Design and technical elements)

10. Demonstrate understanding of how an audience collaborates with performers by responding with feeling and enthusiasm appropriate to the performance.

Grades 5-8 Visual Arts Standards

Continue the PreK-4 Standards and:

7. Apply imagination to creating works that are original interpretations of narratives, fantasies, scenes, or objects from everyday life.

8. Refine observational skills and create two- and three-dimensional works that represent form, color, texture and proportion of objects, people and places.

9. Select and use art materials, tools, and processes, including computer technology, to create specific effects.

10. Create compositions that reflect knowledge of the elements and principles of art, i.e., line, color, form, texture; balance, repetition, rhythm, scale, and proportion.

11. Demonstrate the ability to apply elements and principles of art to graphic, textile, product, and architectural design.

12. Use art materials, tools and equipment appropriately and safely.

13. Demonstrate the ability to present exhibitions of artwork and demonstrations of art processes.

14. Demonstrate understanding of appropriate behavior at exhibitions in schools, museums, and cultural institutions.

How It Looks in the Classroom:

Grades 5-8

How can the skills, knowledge and techniques unique to each arts discipline be demonstrated? When students have a foundation in the arts, they can apply their skills in other classes. In English Language Arts, sixth graders read a series of myths and work in groups to create original scripts that dramatize a mythic question such as "why snow falls." They exchange scripts, and work in groups to design and present a production. They discuss characterizations, assign parts, make a drawing or model of the set, and select fabric swatches to represent characters' costumes. After they present their dramatization, the groups compare their interpretations and justify artistic choices.

What are elements of learning common to all the arts? Seventh graders explore form, pattern, texture, scale, and repetition in movement, and discuss how these elements apply to music, theatre, and visual arts as well. They create and perform dance sequences that reflect their understanding of using the abstract qualities of movement. They apply this knowledge as they create and perform expressive interpretations of topics such as growing up, or moving to a new country.

Members of a middle school chorus prepare a concert of popular songs in the languages of cultures represented in their school. In rehearsals, students focus on blending the separate harmony parts into a balanced whole with expressive phrasing and intonation.

At a family night, seventh graders teach their parents new uses for home videos. They make self-portraits by using video cameras, computers and graphics software. By saving and printing their self-portrait file at four stages of the design process, they preserve a record of the process of transformation from the original to the final manipulated image.

Learning Standard 2
Students will acquire and apply the essential skills and literacy unique to each art form.

Grades 9-10 Learning Standard: Students continue the PreK-8 Standards and apply their experience to extended projects in at least one arts discipline.

Grades 9-10 Dance Standards

Continue the PreK-8 Standards and:

16. Demonstrate understanding of concepts of balance, and muscular and skeletal alignment.

17. Demonstrate the ability to use steps involving balance and proper alignment to move in a variety of patterns, such as in a circle, or diagonally, across the floor.

18. Interpret complex ideas through movement. Explain how dance embodies abstract concepts and communicates through imagery. Rehearse and perform a dance so as to emphasize its imagery and concepts.

19. Perform dance sequences alone, with a partner and in ensembles.

20. Choreograph and perform short dances,

explaining the rationale for style and approach.

21. Demonstrate the ability to practice appropriate audience behavior at a variety of dance concerts, demonstrations, and performances.

Grades 9-10 Music Standards

Please see note on selecting music (before beginning of 2nd Learning Standard)

Continue the PreK-8 Standards and:

20. Sing, and perform on at least one instrument alone and in ensembles, demonstrating an ability to perform more advanced vocal or instrumental works with accuracy and expression while following a conductor's cues.

21. Rehearse alone and in groups outside of class.

22. Interpret more advanced music written in treble and bass clefs, reading one's own part from a multi-part score.

23. Create improvisations, arrangements, and compositions in major and minor keys for traditional and non-traditional instruments.

24. Use technology such as computers and synthesizers for composing and performing.

25. Listen to performances of extended length and complexity with proper attention and audience protocol.

Grades 9-10 Theatre Standards

Continue the PreK-8 Standards and:

11. Create sustained and consistent characters who communicate meaning clearly to an audience. (Acting)

12. Create dramatizations and plays that communicate meaning clearly to an audience. (Playmaking)

13. Demonstrate the ability to work collaboratively to explore the meaning of texts, make artistic choices, and prepare and present dramatizations and performances. Schedule, rehearse, and publicize productions, taking into account business and financial considerations. (Directing and management)

14. Conceptualize and develop designs using visual and aural elements to support texts and performances. Use skills safely and responsibly to create functional scenery, costumes, makeup, and lighting. (Design and technical elements)

15. Demonstrate the ability as audience members to give constructive critiques of rehearsals and performances.

Grades 9-10 Visual Arts Standards

Continue the PreK-8 Standards and:

15. Apply imagination by creating works that interpret social issues.

16. Apply observational skills to the representation of physical structures, surface details, and spatial relationships in unified compositions.

17. Demonstrate the ability to create multiple solutions to an artistic problem by interpreting one subject matter in at least two media, or at least two different styles.

18. Demonstrate the ability to apply visual arts knowledge to problems in graphic, industrial, crafts, textile, architectural, or landscape design; and to multimedia, television, film or video production.

19. Demonstrate knowledge of the use of symbolism in visual art by creating a self-portrait that incorporates symbols of personal experiences.

20. Distinguish the characteristics of toxic and non-toxic art materials, including wet and dry media, glazes, solvents, and glues. Make choices of materials based on health considerations.

21. Demonstrate appropriate behavior as a viewer of traditional exhibitions and as a participant in interactive installations, performance art, or art demonstrations.

How It Looks in the Classroom:

Grades 9-10

The study of dance and health combine to increase students' understanding of anatomy and the concept of resilience. Dance students develop awareness of muscular alignment. Lying on the floor and guided by the teacher, the students find the proper placement of spine, pelvis, and shoulders. When the students stand up to practice other exercises, the teacher asks them to duplicate the posture and alignment they experienced lying down. The students pair up as partners and become each other's mirrors. They watch each other's body placement as they perform exercises requiring progressively difficult and delicate balance.

Partners assess and evaluate each others' ability to perform the exercises, giving feedback to help the other student achieve accurate body placement and balance.

How does the practice of creating affect the process of responding to the arts? Members of a high school band develop a repertoire of classical, jazz, popular, and contemporary works. Under the direction of their teacher/conductor and advanced musicians, players practice individually and in small instrumental groups, and rehearse as a large group. In rehearsals, the conductor elicits individual and group feedback about how to improve the level of accuracy and quality of expression.

Students are assessed on their ability to read and play music accurately and expressively, their ability to improve their playing through rehearsal and reflection, and their ability to play as a member of an ensemble.

The typical high school day is full of incidents that can be transformed into drama. Students in a theatre class create an improvisation based on such an incident that involves a relevant dramatic conflict. They write biographies of their individual characters and develop monologues for those characters. Students work in groups to revise and refine their portrayal of the interaction of characters. They write dialogue and stage directions in appropriate play form and give the play to another group to perform.

As they work, students keep a portfolio of their drafts and written reflections on the process of developing a character. With their teacher, the class decides that both peer and self-assessment are appropriate to this project, since another group will have to perform their finished script.

How do artists represent three-dimensional space on a two-dimensional surface? They learn about the principles of linear and aerial perspective developed by European Renaissance painters and apply them to observational drawings of buildings, interior architectural spaces and landscapes. Next, they investigate other ways of showing space, for instance in Asian paintings, aboriginal Australian paintings, young children's paintings, or Cubist paintings. Students create new interpretations of their original drawings, using one of these approaches.

For their final painting project, students select a style or approach that they wish to pursue, and create a work that exploits the possibilities of that style. As part of their assessment, students create and write text for an exhibition of their works, installing the exhibition in a school library, hallway display case, or other public space.

Learning Standard 2
Students will acquire and apply the essential skills and literacy unique to each art form.

Grades 11-12 Learning Standard: Students will continue the PreK - 10 Standards and apply their experience to advanced and self-directed projects in at least one arts discipline.

Grades 11-12 Dance Standards

Continue the PreK-10 Standards and:

22. Demonstrate knowledge of individual needs for strength and stamina by selecting appropriate exercises for a specific style or technique and by defining an individual program to increase endurance and range of movement.

23. Select a specific style of dance (such as European classical, ballet, jazz, modern, post-modern, folk or classical dance from a world culture) as an area of performance concentration; learn and perform dances characteristic of that style alone (if appropriate to the style), with a partner, and/or in ensembles.

24. Choreograph works for other dancers, using mythological, historical, or current events as a theme. Select music, design and construct costumes and sets based on the corresponding styles of music, clothing, visual arts, architecture, or literature of the period.

25. Take an active role in creating, organizing, designing, rehearsing, and performing full-length public dance presentations.

26. Demonstrate knowledge of career or avocational opportunities in dance by researching, interviewing, writing about, or making an oral presentation on a person who is or has been a choreographer, performer, dance company manager, film, television or multimedia artist, dance educator, therapist, historian, or critic.

Grades 11-12 Music Standards

Please see note on selecting music (before beginning of 2nd Learning Standard)

Continue the PreK-10 Standards and:

26. Perform a repertoire of solo, choral, and/or instrumental ensemble music drawn from a wide variety of genres and periods, showing sensitivity to nuance, balance, and expression.

27. Develop and follow a consistent and self-directed practice and rehearsal schedule.

28. Demonstrate a mature understanding of rehearsing for and performing in full length concerts, plays, and musicals.

29. Interpret complex vocal and/or instrumental scores and be able to read, write, and accurately reproduce one's own part.

30. Compose and notate multi-part scores.

31. Perform extended improvised solos with technical proficiency and stylistic understanding.

32. Demonstrate basic competency with electronic music technology.

33. Demonstrate knowledge of career or avocational opportunities in music by researching, interviewing, writing about, or making an oral presentation on a person who is or has been a composer, arranger, performer, conductor, musicologist, music business manager, technologist, film, television, or multimedia artist, music educator, therapist, historian, or critic.

Grades 11-12 Theatre Standards

Continue the PreK-10 Standards and:

16. Analyze physical, psychological and social dimensions of characters and create characters in a variety of genres and styles. (Acting)

17. Create dramatizations in a variety of forms, genres, and styles. (Playmaking)

18. Produce unified productions that communicate meaning to an audience. (Directing and Management)

19. Collaborate with directors to conceptualize, develop and execute unified visual and sound designs. Apply technical knowledge safely and responsibly. (Design and technical elements)

20. Define and carry out a personal theatre project, or take a leadership role in a group project.

21. Demonstrate knowledge of career or avocational opportunities in theatre by researching, interviewing, writing about, or making an oral presentation on a person who is or has been an actor, playwright, designer, director, technician, dramaturg, film, television, or multimedia artist, theatre educator, therapist, historian or critic.

Grades 11-12 Visual Arts Standards

Continue the PreK-10 Standards and:

22. Demonstrate the ability to conceptualize, organize, and complete an individual or collaborative visual arts project.

23. Create a series of works interpreting the same subject differently by emphasizing approaches such as the elements of design, media or processes.

24. Create a series of works that demonstrate skill in manipulating the techniques of a particular medium, such as watercolor or clay, or process, such printmaking or multimedia design.

25. Use observational skills to create unified compositions representing depth and volume.

26. Control the expressive content of work by deliberate choice of materials, processes, styles and symbolism.

27. Produce a portfolio of original work that culminates in a one-person exhibition.

28. Demonstrate knowledge of career or avocational opportunities in visual arts by researching, interviewing, writing about, or making an oral presentation on a person who is or has been a fine artist, illustrator, cartoonist, graphic, industrial, theatre, architectural or landscape designer, art historian or critic, museum curator, designer, or conservator, art educator, therapist, film, television, or multimedia artist.

How It Looks in the Classroom:

Grades 11-12

Dance students draw from research to create dances that reflect cultures or historical periods. For example, they recreate through choreography and production elements a dance or series of dances based on the original movement, costumes, props, history, and music of a Trinidad Carnival, a New Orleans Mardi Gras, a version of The Nutcracker, or a retrospective of jazz from its beginnings to the present.

How are the skills, knowledge and techniques of the arts demonstrated effectively? A twelfth grade trumpet player takes responsibility for organizing and conducting section rehearsals for less advanced players. In addition to performing in the school band as the leader of her section, she plays solos and original improvisations. For her independent project in music, she studies conducting, observes conductors in and outside of school, and works with her teacher to choose and conduct a music selection in a school band performance.

How does the process of creating affect the process of responding in the arts? Each time a play is performed, its script is reinterpreted by the actors, directors, and designers through their own experience. Theatre students read excerpts of at least two of American playwright August Wilson's plays chronicling the African-American experience in the 20th century (Ma Rainey's Black Bottom, Joe Turner's Come and Gone, The Piano Lesson, Two Trains Running, or Fences). They discuss how the characters grow and deal with social and personal conflict in the plays, and collaborate on the interpretation of the texts. As a class they make a decision which play to present to the school community and work together as actors, directors, stage managers, and designers of sets, costumes, lighting and sound in order to plan, rehearse and present a production.

For his visual art independent project, an eleventh grader proposes to create a series of sculptural ceramic containers inspired by pottery styles and techniques from around the world. He visits local museums and sketches European, Asian, Native American ceramics. His teacher and members of the local cultural council help him locate Massachusetts craftspeople to interview about their current work. As he works on his project, he keeps a journal to record how he uses ideas from historic and contemporary sources in his work. His one-man exhibition of the work in school displays finished works and pages from his sketchbook and journal.

Thinking and Responding Strand

As students create, perform, and respond to works of art, they develop thinking skills. Imaginative, reflective, analytical, and critical thinking unite the practice of creating with the process of inquiry. The

preschool child who tells a story about a mass of lines and shapes he has created with chalk is reflecting on his experience in exploring materials. When first graders shake a tambourine and a gourd rattle, they find the instruments make different sounds, a discovery they can apply imaginatively as they improvise music with their teacher. As sixth graders compare examples of classic Mayan and twentieth century European sculpture, they look for distinguishing characteristics that will enable them to generalize about the concept of style in visual art. When high school students design a production of Antigone, they weigh the possibilities of how an audience will respond to a production in Greek costumes and masks compared with a production in contemporary dress.

Imaginative and reflective thinking is often inspired by playful experimentation with materials, processes, and ideas. As student create, interpret, adapt, and perform artistic works, they use reflective and analytical thinking to plan, make choices, and assess work. Each alteration in a painting, poem, or improvisation, each rehearsal of a choral or orchestral work stimulates the need to reconsider the work as an aesthetic whole, to imagine afresh what it might become, and to make further revisions, or "fine tunings."

Comprehensive and sequential arts programs introduce students to a variety of artists' and performers' work chosen to be appropriate to students' developmental levels. As they respond to these works, learners develop analytical and critical thinking skills. These skills enable learners to go beyond simple likes and dislikes and to make judgments based upon their knowledge of the elements, principles, processes, and techniques of each discipline.

Learning in the arts through **Thinking and Responding** is represented by two Learning Standards:

- **Learning Standard 3:** Lifelong learners use imaginative and reflective thinking during all phases of creating and performing.
- **Learning Standard 4:** Lifelong learners use analytical and critical thinking as they respond to works of art.

Learning Standard 3

Students will use imaginative and reflective thinking during all phases of creating and performing.

As students perform and create, they make use of imagination (the ability to form mental images) and reflection (the ability to synthesize ideas). They demonstrate imagination and reflection by their approach to artistic work and can communicate awareness of these thinking processes orally and in writing. Essential Questions they explore are:

- **Where do artistic ideas come from?**
- **How do artists use imagination to create and revise their work?**
- **How can I communicate my experiences as a creator and performer?**

PreK-4 Standards

1. In dance, music, theatre, and visual arts, use imagination to create a work and explain choices made at several points in the process.

2. In dance, music, theatre, and visual arts, devise multiple solutions to an artistic task.

Examples

1. PreK-2: Students invent written symbols to convey musical sounds, and explain how their own symbols convey ideas differently from conventional notation. (connects with English Language Arts)

3-4: Students draw inventions to improve transportation, and describe where their ideas for better systems originated. (connects with Science and Technology, Social Studies)

2. PreK-2: Using blocks, a student constructs two buildings that look different from one another. (connects with Mathematics)

3-4: Students brainstorm and act out ways to show the qualities of ferocious and timid animals through movement and sound. (*connects with Science and Technology, English Language Arts*)

Grades 5-8 Standards

Continue the PreK-4 Standards and:

3. In at least three of the arts -- dance, music, theatre and visual arts, demonstrate the ability to develop an artistic idea from imagination into a finished form and explain how the finished work relates to the original concept.

4. In the performing arts -- dance, music, and theatre -- create or perform two or more interpretations, variations, adaptations, or arrangements of existing works, and explain how the versions differ.

Examples

3. Fifth graders write, rehearse and present a play set in an imaginary country, keeping journals to record the evolution of the project. (connects with English Language Arts, Social Studies)

4. Middle school chorus members learn to sing a song from another country in its original language and in English, discussing the effect of translation on meaning and patterns of sound. (connects with World Languages)

Grades 9-10 Standards

Continue the PreK-8 Standards and:

5. In at least one of the arts--dance, music, theatre, or visual arts--use prior knowledge and imagination to extend an idea into a novel variation or interpretation.

6. Describe how familiarity with imaginative works in at least one of the arts--dance, music, theatre, and visual arts-- has influenced one's own artistic development and interests.

Examples

5. Students in a vocational school architectural design class draw plans and elevations for their ideal house. During the project, they explain how their plans reflect the experience of living in an ordinary structure and their desire to improve it. (*Science and Technology*)

6. As part of his portfolio, a dance student describes and analyzes parallels in subject matter, style and approach in his work and the works of mature artists in his field.

Grades 11-12 Standards

Continue the PreK-10 Standards and:

7. In at least one of the arts--dance, music, theatre, or visual arts--perform or create original work, explaining personally successful approaches to working methods, composition, rehearsal, or performance.

8. In at least one of the arts--dance, music, theatre, or visual arts-- perform or create works using recurring themes, symbols or metaphors, and explain their significance.

Examples

7. A high school percussionist composes music and writes about the role of her music teacher in developing her ability to create jazz improvisations.

8. A visual art student creates a series of works about bridges, and explains how and why he uses the bridge as a metaphor for communication.

How It Looks in the Classroom:

Second graders invent notation, such as in the excerpt below, and use it to write musical compositions for classroom instruments. Working in pairs, they interpret and play each other's compositions, and share their work with the class. As a class, the students reflect on the music they produced, make a recording, and assemble their written scores in a collaborative book. (Example from Rena Upitis, *Can You Play My Song?* 1992)

Many people know the theme songs from popular movies, but may be less familiar with the creative process of writing a film score. To help his eighth graders understand this kind of work, a music teacher presents a soundless excerpt of action from a film. Students analyze the events and discuss how they would use music to heighten the effect of the visual imagery. After selecting and combining music for an alternative soundtrack, they view the film again, listening to its original score, and contrasting the two versions. Their teacher invites a musician who has composed sound and music for advertising, theatre, and television to critique student work and talk about his career.

How do artists use imagination to create and revise their work? High school dance students demonstrate how movement phrases respond to different pieces of music. They incorporate movements to explore themes of opposition or harmony and evaluate how the music and movement combine to affect the emotional, physical and mental response of the audience and performer.

For her application to an art college, a senior uses evidence from an interdisciplinary portfolio assembled throughout high school to create a visual statement and essay about her potential for artistic growth.

Where do artistic ideas come from? Reflecting on memories of their homeland and their first days as immigrants to the United States, students in an Adult Basic Education class find common themes in their experiences. They work in pairs to develop characters and dialogue, and collaborate to produce a play which they perform at a community cultural center.

How can I communicate my experiences as a creator and performer? Because she expects her students to keep journals and reflect on their work, a music teacher keeps her own journal in which she documents and speculates on her teaching and performing experience; she shares her thoughts from the journal with colleagues in her study group and with her students.

Learning Standard 4

Lifelong learners use analytical and critical thinking to respond to works of art.

Using insights from the practice of creating, learners develop standards of aesthetic quality and apply these standards to their own work and the work of others. Throughout their education, learners develop a vocabulary for describing, analyzing, and evaluating works of art so that they can clearly communicate their opinions and responses orally and in writing. As students learn about the tradition of critique in the

arts they explore Essential Questions such as these:

- **How can we make judgments about quality in creative work?**
- **How does analytical and critical thinking affect rehearsal and revision?**
- **Why do opinions about works of art change over time?**

PreK-4 Standards

1. Demonstrate the ability to follow a sequential process of creating, rehearsing, and presenting works of dance, music, theatre, and visual arts and communicate that process to others.

2. Express and justify opinions about works of dance, music, theatre, and visual arts, using age-appropriate vocabulary to describe elements of the works, as well as materials, instruments, techniques and processes involved.

Examples

1. PreK-2: In their native language, students in an English as a Second Language class describe percussion instruments, the kinds of sounds they make, and how they have used them in music class. (*connects with English Language Arts, World Languages*)

3-4: Students write journal entries describing the steps in the printmaking process, or teach printmaking by demonstration to younger students. (*connects with English Language Arts)*

2. PreK-2: In a dance class, a student develops original written symbols to record simple choreography sequences that all members of the class can understand, agree upon and perform. (*connects with English Language Arts)*

3-4: Students watch a play presented by middle school students and write letters to the older children describing what they liked about the plot, characters, costumes, lighting, and sets. (connects with English Language Arts)

Grades 5-8 Standards

Continue the Pre K-4 Standards and:

3. For at least three of the arts--dance, music, theatre, and visual arts--develop criteria for evaluating classroom projects and performances, and use those criteria as a basis for group and self-assessment.

4. Demonstrate the ability to use basic concepts and terminology to describe and analyze works of dance, music, theatre, and visual arts.*

Examples

3. At the beginning of a geometrical design project, students and their teacher discuss the important dimensions of the assignment and decide upon criteria for assessing quality. They agree on the following dimensions: originality of ideas, use of materials, and application of the principles of repetition, balance and contrast of color and shape. They revisit this discussion as works near completion, and each student uses these criteria to assess his or her achievement. (*connects with Mathematics)*

4. Orally or in writing, students describe and analyze characteristics of acting, direction, and design elements in a filmed or live performance of a play. (*connects with English Language Arts*)

* Basic concepts and terminology include:

Dance: characteristics of movement, group formation in terms of shape and line, relationship of

choreography to music, style and subject matter of dance, symbolism, stage directions;

Music: Melody, tempo, rhythm, harmony, timbre or tone color, dynamics, texture, form, types of instruments, voice categories, reading and writing music notation symbols, conductor's cues, styles and types of musical composition;

Visual arts: Unity, contrast, emphasis, balance, repetition, symmetry, line, color, form, shape, texture, space, style and subject matter, symbolism, distinctive qualities of art materials and techniques;

Theatre: Characteristics of acting, playmaking, directing, technical design and management, style and subject matter of scripts or performances.

Grades 9-10 Standards

Continue the Pre K-8 Standards and:

5. Apply appropriate arts concepts and terminology* to the description, analysis, comparison, and evaluation of existing works in all four arts disciplines--dance, music, theatre, and visual arts.

6. Apply appropriate arts concepts and terminology* to the description, analysis, and evaluation of one's own and peers' work in progress in at least one of the arts -- dance, music theatre or visual arts.

Examples

5. Students listen to two recorded interpretations of the same song or orchestral work and compare their similarities and differences in tempo, rhythm, dynamics, tone color, and style. (*connects with English Language Arts*)

6. As an ongoing part of a clothing design and construction class, students participate in oral critiques of one another's work, focusing on use of color, texture, line, and construction technique. (*connects with Health, English Language Arts*)

* Basic arts concepts and terminology are listed under the Grades 5-8 Learning Standards

How It Looks in the Classroom:

How can we make judgments about quality in creative work? Students read the story of The Nutcracker, listen to Tchaikovsky's Nutcracker Suite, and make drawings of the characters before attending a live performance of the ballet. After they have seen the performance, the students discuss their reactions. Were the characters like the ones they had drawn? How did the music suggest what the dancers might look like or do? Students then watch excerpts from two filmed versions of the ballet, Rudolf Nureyev's traditional Paris Opera Ballet version and Mark Morris' modern ballet version, The Hard Nut, and discuss the differences in interpretation, using basic dance concepts and terminology. Students make a short presentation about which version they liked best, citing reasons for their judgments.

Grades 11-12 Standards

Continue the Pre K-10 Standards and:

7. Make and express judgments about works of at least one of the arts--dance, music, theatre, or visual arts--substantiating opinion with analysis based on basic concepts and terminology, and references to personal experiences in creating or performing.*

8. In at least one of the arts--dance, music, theatre or visual arts--draw conclusions about an individual artist's ideas and working methods from examining or listening to several examples of his or her work, and/or reading, listening to, or watching interviews with the artist.

Examples

7. Students write or present oral reviews of contemporary music, justifying their opinions on the basis of the composer's or performer's use of musical techniques, and relating these to their experiences in composing or performing. (*connects with English Language Arts*)

8. Students view tapes of Twyla Tharp's dances, and listen to interviews in which she discusses her work prior to attending a live performance featuring a work she has choreographed. They write or present oral reviews that evaluate the new work in the context of their knowledge of choreography and movement, and their knowledge of Tharp's career. (*connects with English Language Arts)*

How It Looks in the Classroom:

Why do opinions about works of art change over time? Massachusetts residents have the opportunity to see a variety of architecture from the 1630s to the present. On a walking tour in and near Copley Square in Boston, vocational school students in an architectural design and construction class visit and sketch H. H. Richardson's Trinity Church(1872-77), McKim, Mead, and White's Boston Public library (1887-1895) and Philip Johnson's 1971 addition, I. M. Pei's John Hancock Tower (1972-75), and The Architects Collaborative's planned commercial development, Copley Place (1980-84). They contrast the styles of the buildings, consider their functions, read contemporaneous newspaper reviews, and hypothesize why buildings built a century apart should look so different.

Connecting and Contributing Strand

As long as societies and civilizations have existed, people have created and performed works that express communal as well as personal ideas. When students in an Adult Basic Education Program teach preschoolers the "Mexican Hat Dance" or a fourth grader and her mother demonstrate how women wear kimonos in their native Japan, they become learners and teachers, connecting the historical and cultural components of the arts to the lives of Massachusetts students. Encounters with works of art from the past--for example, Picasso's Guernica, Scott Joplin's "Maple Leaf Rag," or Shakespeare's history plays---can stimulate exploration of events, times, and places and help students make interdisciplinary connections.

Perspectives from other cultures can often illuminate understanding of our own society. We live in a society that values technological innovation, so it is important for students to understand how artists have historically invented and used tools and new technologies, and to be knowledgeable, inquisitive, and discerning in their own artistic use of technology. We also live in a society that has created a variety of cultural institutions to preserve the heritage of the arts, and stimulate artistic innovations, so it is important for learners to understand how to use these cultural resources to enrich their lives and to contribute to the cultural vibrancy of the community.

Learning in the arts through Connecting and Contributing is represented by four Learning Standards:

- **Learning Standard 5:** Lifelong learners investigate the cultural and historical contexts of the arts.
- **Learning Standard 6:** Lifelong learners integrate the arts and make connections among the arts and other disciplines.
- **Learning Standard 7:** Lifelong learners use technology in order to create, perform, and conduct research in the arts.
- **Learning Standard 8:** Lifelong learners participate in the community's cultural and artistic life.

Learning Standard 5

Students will investigate the cultural and historical contexts of the arts.

Creators and performers of dance, music, theatre, and visual arts both reflect and shape their societies' values. Students and teachers know that the arts provide significant insights into understanding cultures and history. As they research the arts in their cultural contexts, learners ask Essential Questions such as these:

- **How is expression in the arts similar and different across cultures?**
- **How do artists take inspiration from their own time and culture?**
- **How does one's own cultural heritage affect perception of artworks from another time or place?**

PreK-4 Standards

1. Identify similarities and differences of works of dance, music, theatre, and visual art from diverse cultures within and outside of the United States.

2. Create and/or perform works of dance, music, theatre, and visual arts inspired by arts from the past and other cultures.

Examples

1. PreK-2: Students list and compare the different ways their families use the arts to mark the coming of a new year. (*connects with English Language Arts, World Languages*)

3-4: As they study Native American culture, students examine artifacts and photographs or drawings of visual art, architecture, and crafts from North, Central, and South America and discuss the distinctive imagery, design, and use of materials in each region. (connects with Social Studies)

2. PreK-2: Students dramatize folktale themes from around the world. (*connects with English Language Arts, World Languages*)

3-4: Students sing from memory songs in their original languages from the United States and world cultures. (*connects with World Languages*)

Grades 5-8 Standards

Continue the PreK-4 Standards and:

4. Demonstrate understanding of how artists in at least three of the arts--dance, music, theatre, and visual arts -- are influenced by and make use of natural resources in their physical environment.

5. Perform works in at least two of the performing arts--dance, music, and theatre,--that demonstrate understanding of their original historical context.

6. Demonstrate understanding of the artistic heritage and culture of the United States.

Examples

4. Students research how artists and artisans in ancient cultures used clay, wood, metal, and fiber for musical instruments, containers, clothing and costume, sculpture, weapons, architecture, and jewelry and create a multimedia presentation of their investigations. (*connects with Social Studies, Science and Technology)*

5. Using historically accurate music and costumes, students create and perform a narrated lecture/ demonstration of popular dances in the United States from 1900 to the present, explaining how the dance styles reflect historical events, cultural diversity, and evolving social patterns. (*connects with English Language Arts, Social Studies*)

6. As a group project, eighth graders research, write about, and make an illustrated oral presentation/ demonstration on the history of dance, music, theatre, and visual arts in Massachusetts from the 1600s to the present. (*connects with English Language Arts, Social Studies*)

Grades 9-10 Standards .

Continue the PreK-8 Standards and:

7. Demonstrate understanding of the cultural and historical contexts of artists' works in at least one of the arts--dance, music, theatre or visual arts.

8. Identify, describe, and analyze cross-cultural influences in works in at least one of the arts--dance, music, theatre, or visual arts.

Examples

7. After seeing the film Joy Luck Club and reading excerpts of Amy Tan's novel on which it is based, students write about the themes of family and generational conflict from the perspective of Asian and Western cultures. (*connects with English Language Arts, World Languages*)

8. Students research the impact of the Dance Theatre of Harlem on audience perceptions of people of color involved in classical ballet, or the impact of the National Theatre for the Deaf on the perceptions of the hearing-impaired as actors. (*connects with Health, English Language Arts, World Languages*)

Grades 11-12 Standards

Continue the Pre K-10 Standards and:

9. Identify recurring important themes or techniques in the history of at least one of the arts--dance, music, theatre, or visual arts-- and analyze their use in specific works.

10. In at least one of the arts--dance, music, theatre or visual arts--develop, defend, and apply criteria for evaluating works of different cultures, styles, genres and periods.

Examples

9. Students write essays analyzing how the visual arts have been used in history to convey ideas about political power, analyzing specific works such as Benin bronze sculptures, the palace of Versailles, John Singleton Copley's portraits, or political posters and cartoons. (*connects with Social Studies, English Language Arts*)

10. After listening to Stravinsky's Rite of Spring, students write reviews of the composition and compare their opinions to reviews written by critics at the first performances, and by critics. (*connects with Social Studies, English Language Arts)*

How It Looks in the Classroom:

How is expression in the arts similar and different across cultures? Third graders listen to, memorize and sing a repertoire of music from the United States including folk songs, patriotic songs, Native American music, and spirituals, for example, "Shoo Fly, Don't Bother Me," "You're A Grand Old Flag," "I'm

Gonna Sing When the Spirit Says Sing," "We Shall Overcome." They listen to classical music such as Beethoven's Ode to Joy theme from Symphony No. 9 and Antonin Dvorak's New World Symphony and discuss the distinctive attributes of the styles of music.

Sixth graders learn to perform folk, creative and social dances that reflect the diversity of the class and the individuality of the students. For instance, they learn and perform "Afunga," a Nigerian welcome dance, "the Electric Slide," a dance once popular in the United States, and pre-ballet historical European dances such as the Pavanne. They discuss the similarities and differences of the dances, and work in groups to research how the dances developed in their particular times and places

Eighth graders explore how advertising uses visual images in order to sell a product. Students examine a series of ads for footwear from the 1920s to the present and develop opinions about whether the images they see are factual, distorted or exaggerated. They discuss how advertisements communicate expectations for certain behaviors, and how those expectations change or stay the same over time.

How does one's own cultural heritage affect perception of artworks from another time and place? Ninth graders write reviews of works of art that interpret the question of slavery, such as Harriet Beecher Stowe's novel Uncle Tom's Cabin, Erastus Salisbury Field's painting, The Historical Monument of the American Republic, the political cartoons of Thomas Nast, D. W. Griffith's film Birth of a Nation, Alex Haley's novel Roots, or Ken Burns' film documentary The Civil War. They compare reviews and discuss how the reviewers' ethnic and cultural backgrounds affect their responses to the works.

How do artists take inspiration from their own time and culture? In an English Language Arts class students read and watch live or recorded performances of William Shakespeare's history plays, Henry III and Henry IV. They research how the plays might have been performed at 17th century theatres such as the Globe in London, and define essential questions, such as: For actors and audiences, was the impact of the plays then the same as it is today? Why are these plays still performed in the United States, hundreds of years after they were written? To answer these questions, students examine portraits of national leaders, architecture, music, and primary historical documents from Elizabethan England, and the United States in the twentieth century.

Learning Standard 6

Students will integrate the arts and make connections among the arts and other disciplines.

Dance, music, theatre, and visual arts share common concepts and approaches, and illuminate ideas in English Language Arts, Health, Mathematics, Science and Technology, Social Studies, and World Languages. Integrating the arts encourages learners to ask Essential Questions such as:

- **Are there universal human themes and issues ?**
- **What can we learn about the arts from the perspective of other disciplines?**
- **How do we learn about other disciplines through the arts?**

PreK-4 Standards

1. Demonstrate understanding of how to integrate knowledge and skills from at least two arts disciplines--dance, music, theatre, and visual arts--in a group project.

2. Demonstrate understanding of how concepts from dance, music, theatre, and visual arts relate to other disciplines.

Examples

1. PreK-2: Starting with a folktale from a world culture, students retell a story through a combination of

art forms. For example, they make puppets, masks, or costumes, and stage a production that uses music, movement, and spoken dialogue. (*connects with English Language Arts, World Languages*)

3-4: As part of their science study, students make paintings of autumn leaves from observation, and interpret the movement of falling leaves through dance. (*connects with Science and Technology*)

2. PreK-2: In physical education and visual arts classes, students explore the concept of balance. (*connects with Health*)

3-4: Students create an exhibition or performance based on the concept of pattern in the arts, mathematics, and science. (*connects with Mathematics, Science and Technology*)

Grades 5-8 Standards

Continue the PreK-4 Standards and:

3. Express a concept from another discipline in least three art forms--dance, music, theatre, or visual arts--and explain why the concept is relevant to the arts and other disciplines.

4. Explain how the arts convey ideas about the nature of human civilizations past and present.

Examples

3. Students create and perform works that interpret the concepts of "resilience" or "continuity and change" through their experiences in dance, music, theatre, and visual arts. (*connects with Health, Social Studies*)

4. Students analyze Pablo Picasso's painting Guernica and discuss its significance as a statement about war. (*connects with English Language Arts, World Languages, Social Studies*)

Grades 9-10 Standards

Continue the PreK-8 Standards and:

5. Demonstrate an understanding of how styles in the arts--dance, music, theatre, and visual arts--relate to cultural norms and historical events.

6. Describe and analyze the role of creativity in the arts, other disciplines, and the world of work.

Examples

5. As a research project, a student analyzes, and presents examples of Romanticism in dance, music, painting, architecture, landscape design, and literature, and relate, these examples to social conditions and historical events in nineteenth century Europe. (*connects with English Language Arts, World Languages, Social Studies)*

6. Students interview adults about the creative aspects of their jobs: for example, vocational students examine creativity in the computer, medical, and biotechnology industries. They produce a cable television program to display their learning about creativity at work. (*connects with Science and Technology, Health*)

Grades 11-12 Standards

Continue the PreK-10 Standards and:

7. Identify and analyze links among the arts and other disciplines.

Examples

7. As an independent project, a twelfth grade music student gathers, analyzes, and presents data on the economic impact of the performing arts in Massachusetts over a decade. (*connects with Social Studies, Mathematics*)

How It Looks in the Classroom:

Preschoolers and kindergartners learn counting rhymes in several languages and interpret them through music, movement and visual arts.

First graders look at each others' paintings displayed at their eye level around the room. Each child picks a work other than his or her own to describe orally. In addition, each child writes about the process of making a painting.

Fourth graders read several versions of African and Caribbean folktales about Anansi the Spider, a trickster hero who lives by his wits. Students discuss the characters and plots of the stories, and consider how to show the characters' qualities, thoughts and feelings in illustration and performance. Working in groups, they paint a mural showing the setting, choose characters, develop dialogue and movement, select and make props and costumes and dramatize several of the Anansi stories for younger students.

Are there universal themes and issues? Eighth Graders invent an imaginarycivilization. Working together, they decide who lives and makes decisions in this civilization, what materials are available to them, what they like to eat, what their clothes and houses are like. They consider the kinds of music people in this world listen to, the stories and myths they tell, what they do for work and fun, what they think looks beautiful or ugly, how they distinguish friends from enemies. Students illustrate this world in clay or paint, compose examples of its dances and songs, and write and perform a play about a day in that civilization when something surprising happened. In the course of this project, students demonstrate their skills in imagination, teamwork, improvisation, composition, musical and theatrical performance, drawing, painting and design.

How can we learn about other disciplines through the arts? High school students in a humanities class investigate how humor is communicated through the arts. Their research takes them into the genres of verbal, musical and visual comedy, parody, satire and caricature. For instance, they look at videotapes of commedia dell' arte performances, Shakespearean comedy, political cartoons, comic strips, silent movies, television and film comedy, and listen to musical parodies and comic operas. Students choose an incident from contemporary political or social life and collaborate to produce an exhibition or performance that uses humor to communicate a point of view.

Middle and high school students collaborate with staff from a local hospital to write, perform and produce a series of videos on topics such as AIDS and substance abuse awareness. Their productions are used as television public service announcements in the community.

What can we learn about the arts from the perspective of other disciplines? Mathematics can be a source of inspiration for artists trying to find pleasing form and proportion. Students in a vocational school geometry class study space and measurement, relating these concepts to the golden section. They find examples of ratio in nature and architecture and construct scale models to demonstrate spatial and mathematical understanding.

High school students look at, read, and listen to a number of art works that depict the sea and the relationship of men and women to it. Among the visual works they might consider are: a medieval miniature of Noah and the ark, John Singleton Copley's *Watson and the Shark*, Théodore Géricault's *Raft of the Medusa*, Hokusai's *The Great Wave* from the series *Thirty-Six Views of Mount Fuji*, Winslow Homer's *Eight Bells*. They read Herman Melville's *Billy Budd*, Jamaica Kincaid's *Annie John*, Julian Barnes' "Shipwreck" from *A History of the World in 10 1/2 Chapters*, and Annie Proulx's *The Shipping*

News. They listen to Claude Debussy's musical composition, *La Mer*, and view a film of *The River*, a dance choreographed by Alvin Ailey, and the Australian film, *The Last Wave*. They discuss the different viewpoints, use of basic arts concepts, and intentions of each artist and make judgments about how effectively each artist portrays his or her theme of the relationship of humans to natural forces.

Learning Standard 7

Students will use technology in order to create, perform, and conduct research in the arts.

Technology and invention have historically influenced artists and offered them new possibilities for expression. As they explore the potential of technology for the arts, learners ask Essential Questions such as these:

- **What is technology?**
- **How has the development of new tools, materials and technologies affected artists throughout history?**
- **How will technologies of the future transform the arts?**

PreK-4 Standards

1. Demonstrate the ability to use a variety of tools, instruments and technologies in dance, music, theatre and visual arts.

2. Explain why tools, materials, inventions, and technologies are important to the creation and performance of, and communication about dance, music, theatre and visual arts.

Examples

1. PreK-2: Students construct and play simple musical instruments.

3-4: Students manipulate photographic images using computer graphics software or by using photocopied images in a collage.

2. PreK-2: Students make a classroom exhibition of inventions that help people use their senses (such as eyeglasses, hearing aids, microscopes) and technologies that make the arts available to many people (such as printing, television, recordings. and computers) (*connects with Health, Science and Technology, Social Studies)*

3-4: As they study Massachusetts industries, students make paper from natural materials and visit a paper mill, discussing how the paper from each source differs. (*connects with Science and Technology, Social Studies*)

Grades 5-8 Standards

Continue the PreK-4 Standards and:

3. Demonstrate the ability to use contemporary technology to create works in the performing and visual arts.

4. Demonstrate the ability to use communications technology to collaborate in creating works in the performing and visual arts.

Examples

3. Students use machines commonly found in schools, such as woodworking power tools, metal fabrication tools, sewing machines, projectors, video cameras, tape recorders, and computers to create art works.

4. Students music students use the Internet as a means of creating collaborative musical compositions with students in another location.

Grades 9-10 Standards

Continue the PreK-8 Standards and:

5. Compare and contrast the qualities of different kinds of technologies used in at least one of the arts--dance, music, theatre, or visual arts.

6. Integrate technologies to create and present in the arts.

7. Demonstrate the ability to use communications technology to conduct research in the arts.

Examples

5. Students create and perform music on traditional acoustic instruments and on electronic synthesizers, and compare the differences in the composition process, playing, and overall effect.

6. Working with artists in residence, students create performance art by combining video/film, computer animation, and live performers interactively in the same performance.

7. A landscape design student in a vocational/technical school uses the Internet to interview the architects, city planners, and landscape designers about a new community in another country. (*connects with English Language Arts*)

Grades 11-12 Standards

Continue the PreK-10 Standards and:

8. Demonstrate understanding of how arts and artifacts of a culture are affected by technological invention.

9. Demonstrate understanding of the applications of technology in arts organizations in the community.

Examples

8. Working with a local historical society, students create an interactive display and exhibition catalogue examining the design of everyday things in the United States in 1900, 1950, and the present. (*connects with Social Studies, Science and Technology, English Language Arts)*

9. A music student in a school-to-work program serves an internship with a local television station, learning the technical aspects of television production. (*connects with Science and Technology*)

How It Looks in the Classroom:

What is technology? For their Community Service Learning projects, high school music students work with first graders and their teachers to explore percussion instruments from around the world. Together they make instruments from materials such as sticks, seeds, beans, bottle caps, plastic and metal containers. They play their instruments and compare their sounds to school rhythm instruments.

The wheel is an ancient technology that has more than utilitarian uses. Inspired by a performance of

disabled dancers who choreograph works for people and wheelchairs, middle school students in a dance class explore the possibilities of movement using various forms of wheels such as shopping carts, baby strollers, wheelchairs, and skateboards.

How has the development of new tools, materials and technologies affected artists throughout history? Tenth graders examine how the invention of photography in the 1840s influenced artists. They visit the Impressionist collection of the Clark Institute in Williamstown, conduct research, and discuss how Impressionists of the 1870s made use of photographic studies, and the impact of Edward Muybridge's photographs of animals and people in motion on the works of realist painters in the United States, such as Thomas Eakins and Winslow Homer in the 1890s.

How will technologies of the future transform the arts? After using synthesizers and graphics software in their arts classes, high school students research how the evolution of technology in the recording industry has affected the work of composers such as Quincy Jones and other contemporary performers, how changes in theatre technology have affected Broadway theatre productions and the development of theme parks such as Disney World, or how technology is used to create special effects in films. They visit a commercial or university multimedia studio and interview artists and technicians about emerging technologies in the arts.

Learning Standard 8

Students will participate in the community's cultural and artistic life.

Students who have learned to practice and respond to the arts within schools are prepared to participate in and enjoy the activities of cultural institutions such as neighborhood arts centers, museums, orchestras, choral societies, bands, dance, and theatre companies. As learners share their accomplishments in and knowledge of the arts, they explore questions such as these:

- **What does my community offer to people who enjoy the arts?**
- **What traditions are we creating today?**
- **How can I use the arts to assist and inspire members of my community?**
- **How can I preserve important examples of the arts for the next generation?**

PreK-4 Standards

1. Demonstrate understanding of community cultural institutions.

2. Demonstrate understanding of the kinds of work artists do for a living.

Examples

1. PreK-2: As they learn about their community, students identify places where people can enjoy the arts. (*connects with Social Studies, Health*)

3-4: Students visit a history museum to discover how families of previous generations lived, and demonstrate their understanding of the function of museums by creating a classroom display about their own families. (*connects with Social Studies*)

2. PreK-2: Students interview a children's book author or illustrator about her working methods. (*connects with English Language Arts*)

3-4: To commemorate an important community, school or classroom event, students work with a musician to compose music, write lyrics and perform their work

Grades 5-8 Standards

Continue the PreK-4 Standards and:

3. In at least three of the arts --dance, music, theatre, and visual arts--demonstrate awareness of the works of practicing artists, including how and where they perform or exhibit their work in the community.

4. Demonstrate the ability to use at least three of the arts--dance, music, theatre, and visual arts--to contribute to community life.

Examples

3. After listening to a live concert in their school, students and musicians discuss and analyze the differences between performing for an audience and performing in a recording studio. (*connects with Science and Technology*)

4. Students use their writing, interviewing, photography/illustration, and graphic design skills as they research, write, illustrate, and publish biographies of artists in their community. (*connects with English Language Arts)*

Grades 9-10 Standards

Continue the PreK-8 Standards and:

5. Demonstrate the ability to document how cultural institutions--dance, music, and theatre organizations, film companies, public television stations, and art, history, and science museums--preserve artistic heritage and create new traditions.

6. Demonstrate the ability to gain and share information about artists and cultural institutions through a wide variety of sources.

Examples

5. Students work with a community dance group to learn about classical dance in India. They conduct videotaped interviews with the dancers about their training, and film live performances for cable television broadcast. (*connects with Social Studies, World Languages*)

6. Students write an arts column for their community newspaper, or use a computer bulletin board to share information on the arts with students in other countries. (*connects with World Languages, English Language Arts, Science and Technology*)

Grades 11-12 Standards

Continue the PreK-10 Standards and:

7. Demonstrate understanding of cultural institutions as a resource of lifelong learning opportunities for people of all ages.

7. Music students perform with adults in a community orchestra, chorus, or musical theatre.

How It Looks in and outside of the Classroom:

What does my community offer to people who enjoy the arts? As they prepare for a family arts festival, second graders make a list of the artists everyone in the school community should have the opportunity to meet. One child talks about the school music teacher, another mentions the calligraphy teacher at her

weekend class in the Chinese community center. A girl remembers a teacher from her church who helped her make decorations to celebrate Kwanzaa, a boy talks about the uncle who taught him to tap dance, and other children mention storytellers and puppeteers. With the help of the students' families, the teacher invites these people to school for a family day in the arts.

How can I use the arts to assist and inspire members of my community? Fourth graders visit a retirement home to perform concerts, share their stories, and create and display artworks. Their teacher has the help of high school arts students who volunteer their time to give younger students instrumental lessons, and organize younger children in their Community Service Learning project.

Seventh graders study public art in Massachusetts. They visit outdoor sculpture installations at the DeCordova Museum in Lincoln, the Worcester Art Museum and at Chesterwood near Stockbridge, the house museum of Daniel Chester French, the sculptor of the Lincoln Memorial in Washington. With their teacher and museum educators the children learn about the history of public sculpture and find examples of art accessible to everyone in places like Boston Public Garden, the subway, town squares and post offices. Working with an artist, they create a collaborative artwork for their school or other public setting.

How can I preserve important examples of the arts for the next generation? Middle school music students attend a performance of Bach's music performed by a ensemble, such as the Handel and Haydn Society, that specializes in recreating and using authentic instruments of the period. After the performance, students, their teacher and musicians compare the differences between period and modern instruments in interpreting Baroque music.

Adult Basic Education students sketch and research historic architecture in their neighborhood, and read about programs of the National Trust for Historic Preservation to save endangered old buildings from destruction. They talk to local preservationists, architects, and real estate developers about the future of older buildings in their community, and publish an illustrated pamphlet summarizing their findings about architectural preservation in the community.

What traditions are we creating today? High school theatre students visit a regional theatre repertory company to see a performance of a new work such as Maxine Hong Kingston's The Warrior Woman. In the course of their visit, they meet technical designers, the director, and some of the actors, who discuss how they worked to translate the script into a performance. In class, students write dialogue from stories reflecting their own cultural history and perform them for the artists who work in the theatre repertory company.

Appendices

Appendix A: Getting Started
Appendix B: Organizing Materials, Time, and Space
Appendix C: Improving Arts Education: What Partners Can Do

Appendix A: Getting Started

Implementation of the Massachusetts Arts Curriculum Framework requires that each school or district go through a process of making key curricular decisions. While the Framework provides a structure, important decisions about arts instruction and assessment still must be made by teachers and administrators at the local level. Each district or school should initiate a self-study process similar to that outlined in Common Chapter Four, comparing current practice with the Guiding Principles and Learning Standards of the Framework. Among the questions teachers, administrators, and family members might ask are:

- of the arts disciplines--dance, music, theatre, and visual arts--are currently being taught in the school or district? What does the arts curriculum cover at the elementary, middle, and high school levels? Which areas need strengthening? Does the curriculum currently include projects that integrate the arts disciplines?

- Does each and every student in the school or district study the arts from preschool throughout high school? Do students express their ideas through the arts? What skills do they learn? Can high school students interested in arts careers find adequate preparation in the school or district?

- Do arts instruction and assessment at the elementary, middle, and high school levels require that students demonstrate their ability to:

- Create and perform in the arts;

- Think about and respond to the arts in oral discussion and writing;

- Connect the arts to other disciplines and contribute to school and community life?

- Do arts teachers use a variety of strategies, as outlined in Chapter Two, to meet the needs of students' diverse learning styles?

- Are all educators in the school or district familiar with the concept of multiple intelligences? Do they give students the option of using their knowledge of the arts in projects and assignments?

- How do teachers use the arts to help students understand aspects of culture and history, including the multicultural nature of contemporary society in the United States?

- Is adequate time, funding, and space allocated for the arts?

- Do PreK-12 arts teachers in the district meet regularly as a unified department to discuss curriculum, instruction, and assessment issues? Have they agreed upon and written guidelines for performance and portfolio assessment? Have they shared these with students and families? Do they collaborate in planning and team-teaching with other members of the faculty?

- What is the school or district plan for helping teachers, administrators, and family members understand the Arts Framework and define their role in its implementation?

- How does the school or district document its arts curriculum and share students' accomplishments with families and the community?

One Step at a Time: A Multi-Year Professional Development Plan for Using the Arts Framework

Just as there is no "one right answer" to an artistic problem, so there is no "one right way" to develop or revise a district PreK-12 arts curriculum. The Arts Framework is a complex document: it unites dance, music, theatre, and visual arts and is organized around concepts, rather than disciplines. By design, it is meant to stretch the boundaries of arts programs as they currently exist in most schools and districts, and challenge creative teachers to redefine what arts education can be. The suggestions below are but one way to go about reexamining "the practice of creating" through the perspective of the Framework. They are based on the philosophy that district curriculum and assessment is strongest when it evolves from continuing discourse and the contributions of teachers at all levels.

The First Step: Finding Connections Between What You Already Do and Arts Framework

- Make a list of effective lessons, units, and projects already in your arts curriculum. How do they

fit with what you see in the Framework's three Strands?

- Choose one Strand that parallels your current teaching emphasis. Create a teaching portfolio that documents lessons, assessments, and student work reflecting that Strand. The Arts Framework Guiding Principles and the Chapter Two of the Common Chapters will help provide a broad educational context for the Strand you have chosen.

- Share your portfolio with other teachers in your school or arts department members. Start to build a school or departmental portfolio that reflects the Framework.

For example, a middle school general music teacher focuses on the Creating and Performing Strand and assembles a portfolio of lessons and recordings of student rehearsals and performances to share with other middle school music teachers.

The Second Step: Looking for the Challenges in the Framework

- Choose a Strand or Learning Standard that challenges you. Work with colleagues to develop lessons, try them with students, and document your progress to add to your portfolio.

- Investigate how other teachers present material for this Strand or Learning Standard, and think about the influence of school schedules and teaching assignments on your ability to help students meet this standard. Visit classes in your own or another district, look for conferences or courses which will help you learn more about this area, use the Resource Section of the Arts Framework. Consult Chapter Three of the Common Chapters for ideas on creative use of time, space, and school resources.

- Develop a presentation on some aspect of the Framework to share with colleagues in your school or district.

For example, an elementary school visual art teacher concentrates on Learning Standard 7, "Lifelong learners use technology in order to create, perform, and conduct research in the arts" and collaborates with classroom and educational technology teachers to incorporate the use of graphics software into his fourth grade curriculum.

The Third Step: Building a District Curriculum Based on the Framework

- With the Framework and the portfolios of lessons and student work developed by arts teachers in the district, collaborate on a comprehensive PreK-12 arts curriculum guide for the district.

- Use the Arts and other Frameworks to develop interdisciplinary curriculum units. Look for common themes and approaches among the arts, or ideas that are important in at least two disciplines. Work with a colleague to plan and teach material which challenges you and your students as learners; document the work to add to your portfolio.

- Share your curriculum with families, and your experiences as a team of curriculum developers with teachers in other districts.

For example, dance, music, theatre, and visual arts teachers from elementary and secondary schools in a district meet regularly to write a curriculum guide to inform families about arts education, and share their work at a professional conference.

Appendix B: Organizing Materials, Time, and Space

Strong arts programs develop when educators define what they need to teach the arts comprehensively

and safely. To meet the standards in this Framework, schools must provide students with adequate materials, equipment, facilities, and time. Programs grounded in creating and performing require consumable art materials, musical instruments, scripts, and scores. These programs also require generic equipment such as projectors, tape recorders, televisions, and VCRs, computers and CD-ROM players, and, depending on the program and level, specialized equipment such as synthesizers, scanners, lighting equipment, printing presses, darkroom equipment, potter's wheels, and kilns.

Responsible educators pay attention to the issue of safety in the arts. In visual arts studios, as well as in set design and construction, this means choosing non-toxic art materials, and supervising students when they use tools. Visual arts rooms need adequate wiring, ventilation, and plumbing, and dance studios and theatres need flooring that will support dancers' and actors' movements without causing injury. Theatres need adequate wiring and supports for lighting, and music rooms need acoustical treatment to absorb sound and prevent hearing loss.

All arts educators need a resource library in order to introduce students to works of art from the past and other cultures. While some arts educators use textbooks, many teachers find that it is more useful to build an individualized collection of audio and video recordings, software, artifacts, books, prints, or slides that can be used flexibly. Software companies offer many compilations of visual and performing arts, and the number of available collections can only be expected to grow in the future. Public broadcasting and the Massachusetts Center for Educational Telecommunications (MCET) provide excellent arts programming, and the Internet offers the opportunity to connect with artist bulletin boards and international sources for the arts. For locating both traditional and electronic sources of information, the arts teachers' most valuable allies are school library/media specialists, technology specialists, and children's, young adult, and reference librarians in public libraries.

Among the most precious and elusive resources for the arts educator are sufficient time for teaching and planning, and sufficient space for student activities and storage of student work. Administrators and arts educators should work together to define space and time needs. They will find it useful to consult the guidelines of the Music Educators National Conference and the National Art Education Association regarding class and room size, and scheduling recommendations at each grade span.

Appendix C: Improving Arts Education: What Partners Can Do?

Arts Teachers

- Teach the essential skills of creating, performing, thinking and responding, connecting and contributing in the arts
- Inspire students to enjoy and grow through the arts
- Collaborate with other teachers, educators in cultural institutions, and families to enhance students' experiences of the arts
- Document and disseminate successful projects

Arts Administrators

- Provide direction and resources to arts educators, and assure that the district arts curriculum provides an artistic and cultural legacy to each and every student
- Work with all teachers and administrators to ensure PreK-12 curriculum coordination in the arts

Teachers of other disciplines

- Integrate the arts and the concept of multiple intelligences into their teaching
- Plan and conduct interdisciplinary projects with arts teachers

Superintendents and Principals

- Provide leadership to develop a philosophy and school climate in which the creative process is valued
- Make decisions about staffing, budgets, schedules, and programs to support the arts

Family members

- Advocate for comprehensive and sequential arts programs such as that outlined in the Framework
- Contribute their arts heritage, skills, and expertise in the classroom
- Encourage students' arts explorations outside of school

Artists in residence

- Collaborate with arts teachers and other faculty to present new perspectives on the arts to students
- Perform and create works with students and teachers
- Provide professional development for teachers

Cultural and community institutions

- Collaborate with arts teachers and other faculty to teach students about the wealth of resources available in local museums, and dance, music, and theatre organizations
- Offer opportunities to students for community service learning

Higher education faculty

- Serve elementary and secondary school educators by fostering informal ongoing networks of teacher/researchers
- Provide professional development and pre-service training
- Conduct and publish research on the role of the arts in learning, teaching, and assessment, and in creating effective schools

Professional associations

- Provide a meeting ground for all arts education advocates--from parent to university professor--by sponsoring conferences and publications.

Businesses

- Provide financial support for arts education programs and cultural institutions
- Offer internship opportunities that help students apply arts learning in the workplace

State agencies such as the Department of Education and the Massachusetts Cultural Council

- Encourage study groups, institutes, school alliances, and networks to disseminate ideas about implementing the Arts Framework
- Offer programs to support innovative arts teaching and connections between schools, artists, and cultural institutions
- Provide links to national initiatives in arts education
- Offer technical assistance to school districts in designing arts programs

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2 Diana Korzenik, Drawn to Art (Hanover, NH: University Press of New England, 1985) 153-4.

3 See John Dewey, Art as Experience (New York: Minton, Balch and Company, 1934), and Herbert Kliebard, The Struggle for the American Curriculum, 1893-1958 (London: Routledge and Kegan Paul, 1987).

4 See Viktor Lowenfeld, Creative and Mental Growth (New York: MacMillan, 1947).

5 Important position papers in this movement include Arts, Education and Americans Panel, Coming to Our Senses (New York: McGraw-Hill, 1977), National Endowment for the Arts, Toward Civilization (Washington, D.C. Government Printing Office, 1988). A significant, albeit controversial component in the debate over the role of arts education came from the California-based Getty Foundation for Education and the Arts, which began to use the term "discipline-based" art education (DBAE, i.e., a program that includes art criticism, art history, and aesthetics along with production activities) in its 1986 publication, Beyond Creating: The Place for Art in American Schools, and subsequent works.

6 This is a rapidly expanding body of research. See Nancy Welch with Andrea Greene, Schools, Communities, and the Arts: A Research Compendium (Tempe, AZ: Regents of University of Arizona, 1995), and works by Elliott Eisner, Howard Gardner, Maxine Greene, Jean Piaget, Ellen Winner, and Dennie Palmer Wolf in the Selected Resources Section. Periodicals such as the Journal of Aesthetic Education and the research journals of the professional arts education associations are useful resources for current studies in this area. The Center for the Arts in the Basic Curriculum, located in Hingham, MA, is a resource for summaries of research on the role of the arts in improving overall student achievement.

7 See Consortium of National Arts Education Associations, National Standards for Arts Education: Dance, Music, Theatre, Visual Arts (Reston, VA: Music Educators National Conference, 1994). These standards were developed by members of professional associations as part of the federal Goals 2000 education standards initiative. In addition to the Arts, voluntary national standards have been, or are being developed in Civics, Economics, English, Foreign Language, Geography, History, Mathematics, Physical Education, Science, Social Studies, Industry Skills, and Health. For information on the status of the other standards reports, contact The Regional Laboratory for Educational Improvement of the Northeast and the Islands in Andover, MA.

8 See Massachusetts Curriculum Frameworks, Common Chapters (Malden, MA: Massachusetts Department of Education, 1995), Chapter Two, Guiding Principle One: "Each and every student will be held to high standards and expectations."

9 Maxine Greene, "Arts Education on the Humanities: Towards a Breaking of Barriers," (Address to the Maine Alliance of Arts Education, 1986, 6).

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11 See Massachusetts Curriculum Frameworks, Chapter Two, Guiding Principles Two and Three, for a discussion of teaching and assessment strategies for including all students. See also the listings under "Assessment" in this Framework's Selected Resources Section.

12 See Ann L. Brown and others, "Distributed Expertise in the Classroom" in G. Salamon, ed., Distributed Cognitions: Psychological and Educational Considerations (New York: Cambridge University Press, 1993) 188-228.

13 See Sue Bredekamp, ed., Developmentally Appropriate Practice in Early Childhood Programs Serving Children From Birth Through Age Eight (Washington, DC: National Association for the Education of Young Children, 1987).

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18 See James and Cheryl Banks, Multicultural Education: Issues and Perspectives, 2nd ed. (Boston: Allyn and Bacon, 1993).

19 Massachusetts Department of Education Foreign Language survey, 1994.

20 See Massachusetts Curriculum Frameworks, Chapter Two, Guiding Principle Five for a discussion of ways of organizing interdisciplinary curricula.

21 See the books and articles under "Assessment" in the Selected Resources Section.

22 See Ellen Winner, ed., Arts PROPEL: Handbooks (Cambridge, MA: Project Zero, Harvard University, 1991-1993).

23 Dennie Palmer Wolf and Nancy Pistone. Taking Full Measure: Rethinking Assessment through the Arts (New York: College Entrance Examination Board, 1991) 8.

24 For information about initial steps in nationwide large-scale arts assessment, see National Assessment Governing Board, 1996 NAEP Arts Education Assessment and Exercise Specifications (Washington, DC: Council of Chief State School Officers, 1994).

25 Ibid., 52. This example is presented only for information, and should not be interpreted as a definitive model for statewide arts assessment in Massachusetts. It should be noted that such models are still being piloted, refined, and revised by the NAEP Arts Assessment steering committee.

26 See Massachusetts Curriculum Frameworks Chapters Three and Four for discussions of school restructuring and using the Frameworks as a catalyst for professional development.

27 See Massachusetts Curriculum Frameworks Chapter Two for a discussion of Habits of Mind in the Frameworks.

Selected Resources

The following list is selective, not exhaustive, and was developed by the Arts Framework Development Committee members, with suggestions from study groups, and individual readers. It lists books, articles, and periodicals written for adults, and includes major professional organizations and arts education agencies. Because of space limitations, books and periodicals written for students, and teaching materials such as videos, software, and kits are not included.

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Art Education, Art in America, Art New England, Artnews, Arts and Activities, Arts Education Policy Review, Dance Magazine, Dance Teacher Now, Dramatics, Journal of Aesthetic Education, Journal of Research in Art Education, Music Educators Journal, Theatre Arts

Selected Professional Associations

Administrators in Music Education (for information, contact Massachusetts Music Educators Association)

American Alliance for Theatre and Education, Tempe, AZ

Boston Area Kodaly Educators (for information, contact Massachusetts Music Educators Association)

Boston Dance Alliance, Boston, MA

Educational Theatre Association, Cincinnati, OH

Massachusetts Alliance for Arts Education, local affiliate of the National Alliance for Arts Education, Washington, DC

Massachusetts Art Education Association, local affiliate of the National Art Education Association, Reston, VA

Massachusetts Association of Health, Physical Education, Recreation and Dance, local affiliate of the National Association of Health, Physical Education, Recreation and Dance, Reston, VA

Massachusetts Coalition for Music Education, Belmont, MA

Massachusetts Computer-Using Educators, Wellesley, MA

Massachusetts Directors of Art Education (for information, contact Massachusetts Art Educators Association)

Massachusetts Music Educators Association, local affiliate of the Music Educators National Conference, Reston, VA

National Dance Association, Reston, VA

New England Orff Shulwerk Association (for information, contact Massachusetts Music Educators Association)

New England Theatre Conference, Boston, MA

Other Resources

American Council for the Arts, New York, NY

Artsedge c/o Kennedy Center for the Performing Arts, Washington, DC

Center for the Arts in the Basic Curriculum, Inc., Washington, DC, and Hingham, MA

Council for Basic Education, Washington, DC

Council for Chief State School Officers, Washington, DC

Getty Center for Education in the Arts, Santa Monica, CA

Massachusetts Cultural Council, Boston, MA

Massachusetts Department of Education, Malden, MA

National Assembly of State Arts Agencies, Washington, DC

National Endowment for the Arts, Washington, DC

Very Special Arts Massachusetts, Boston, MA

Very Special Arts, Washington, DC

Wang Center for the Performing Arts, Boston, MA

Young Audiences, Boston, MA and New York, NY

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